Learning from Abroad 4

Winning Designs: The Competitions Renaissance

Edited by George G. Wynne

Digitized by the Internet Archive
in 2013

http://archive.org/details/winningdesignsco00wynn

Winning Designs: The Competitions Renaissance

Edited by
George G. Wynne

Transaction Books
New Brunswick (U.S.A.) and London (U.K.)

ACKNOWLEDGEMENTS

Like a design competition itself this booklet is the work of many people. It would not have seen print without their encouragement, professional knowledge and production assistance. Our thanks go to the National Endowment for the Arts and in particular to Michael Pittas, the Director of the Endowment's Design Arts Program, for his support and enthusiasm. The insights and contributions of professionals in design and the media who live in many countries whose help made this publication possible need to be acknowledged. In the United States, it is first and foremost Paul Spreiregen, in the United Kingdom, Michael Imeson, in France, Francine Loiseau van Baerle, in Germany, Cynthia Whitehead, in Sweden, Joren Berg, in Australia, Bruce Juddery, in Japan, Jared Lubarsky. The technical expertise of the Institute for Environmental Action in New York, Pamela Loos of our Council, and Marilyn Ludwig, who helped significantly along the way, need to be credited.

[1]The Design Arts Program of the National Endowment wants to encourage greater local government use of competitions in building or urban development projects. A design competition manual has been published, and NEA is prepared to offer professional advice and assistance. Write for the manual to the Design Arts Program, National Endowment for the Arts, Washington, D.C. 20506.

1
The Past Is Prologue

What do these places have in common: the U.S. Capitol, Westminster, the Paris Opera, the Spanish Steps in Rome, Toronto's City Hall, Helsinki's railway station, and Australia's capital city of Canberra?

They, and dozens more of the world's greatest public buildings and spaces, were the result of design competitions.

Legislation is now pending in Congress that would mandate competitions for half of all federal buildings price-tagged at more than $5 million, as a step toward improving the quality of public architecture in this country. But competitions that promote design excellence, and access on equal terms for unrecognized talent, need not be confined to giant projects. Housing for the elderly, playgrounds, community parks, cultural facilities and derelict streetscapes can all be improved through the competition route, with public involvement from the very start as a major side benefit.[1]

In Western Europe, where design competitions have traditionally been more popular than they have been in the U.S., the competitions have been experiencing their own kind of renaissance in recent years. Public policy statements are promoting their use by local governments in search of innovation and economy in the face of shrinking resources. Germany, France, the Scandinavian countries and the United Kingdom are giving greater weight to design competitions these days than they have for a long time, and new guidelines to insure widespread use of the technique have been published, or are being prepared.

A Method of Selecting Design Professionals

Selection of a design professional—architect, urban planner, landscape architect, or industrial product designer—is a difficult challenge for any client, public or private. Under conventional (that is, non-competition) methods, the client must rely on the relative reputations of the professionals under consideration. Whether those reputations have been established by word-of-mouth or by more formal publicity, such as publications, awards, etc., "selection by reputation" is likely to preclude the selection of a young, little-known designer who may nevertheless possess enormous talent and the vision to produce a superior design.

Public-sector clients may have even greater difficulty with the selection process, since politics can so easily influence that process.

The design competition provides a method of selecting a professional, not merely on the basis of his or her past performance on other projects, but on the basis of a specific design response to the challenge of the project at hand.

One type of competition is held for the purpose of selecting a designer for a project, with the full intention that the project shall be built, and generally with the implication that the competition-winner will be entrusted with its design. Another type, the "ideas" competition, may be held without any firm stipulation that the project will go ahead, or that the winner will be retained—but some type of compensation, usually monetary, is offered as a prize.

Competitions may be "open"—that is, any qualified designer may enter—or "invited," with invitations going to specific firms or individuals known to the client. (Even so-called "open" competitions are often restricted to registered professionals, or to members of a national professional society, or to students, or to residents of a particular country, region or local area.) Competitions for particularly large or important projects are often held in stages, with an open first stage in which competitors submit conceptual designs, from which a manageable number are selected to produce more complete entries, often with material specifications, models and cost estimates. Those who survive the first stage are generally offered some compensation for the time and effort required to participate in the second stage, since only one design can be the winner.

Competitors are furnished a "program" (known in some countries as a "brief") containing as much information as possible about the proposed project: its purpose; its general size and scope; its site, if known, along with any other special requirements or restrictions—for example, a stipulation that the project must be harmonious with existing buildings that will surround it.

Developing the program and managing other details of administering the competition are generally the responsibility of a "professional advisor"—a person with demonstrated expertise in the professional discipline involved, such as architecture or urban planning, as well as familiarity with the proposed project and the time and willingness to take on the job of seeing the competition through to its conclusion. The professional advisor is usually compensated for his time and efforts.

Actual selection of a competition-winner is made by "judges" (or "jurors" or "assessors," as they are sometimes called). The professional societies, and sometimes public agencies, that set up competition regulations often require that a majority of competition judges be design professionals from the appropriate disciplines—although there seems to be a "populist" movement developing which has led to the inclusion of more client- or public-representatives.

With those few definitions and explanations, the reader may find it easier to comprehend the reports from abroad that make up the remainder of this book.

A Summary of Design Competitions Abroad

As stated earlier, the competition as a method of selecting designers seems to be making a comeback in most countries. While the inexperienced client

may assume that competitions add to the expense of a project because of the administrative expense and the need to compensate runners-up, experience in many countries has been that total project cost is often less because of some innovative design or construction technology. (Obviously this is not always the case, as detractors of the Sydney Opera House competition in Australia are quick to point out.)

Germany

Virtually all architectural and urban design competitions in the Federal Republic of Germany are governed by the 1977 "Basic Principles and Guidelines for Competitions" (GRW 77) developed by the Architects Union, the Housing and Urban Development Ministry and the principal local government associations.

More than 500 competitions were conducted by cities, counties and states in Germany last year, in addition to about a dozen sponsored by the federal government. The overwhelming majority of German architects and designers support the competition idea because it helps make public projects available to more contenders and provides opportunities for relative unknowns to win commissions through their skills, rather than their connections.

France

Until very recently, just over 7 percent of France's 13,000 registered architects were responsible for more than 90 percent of all design commissions. The first major step toward more equitable distribution of work came in in 1973, with regulations that directed the public sector to use the competitions method "where possible." (In 1980, the "where possible" escape clause was dropped, but small projects with a construction cost of less than about $55,000 were exempt from the competition requirement.)

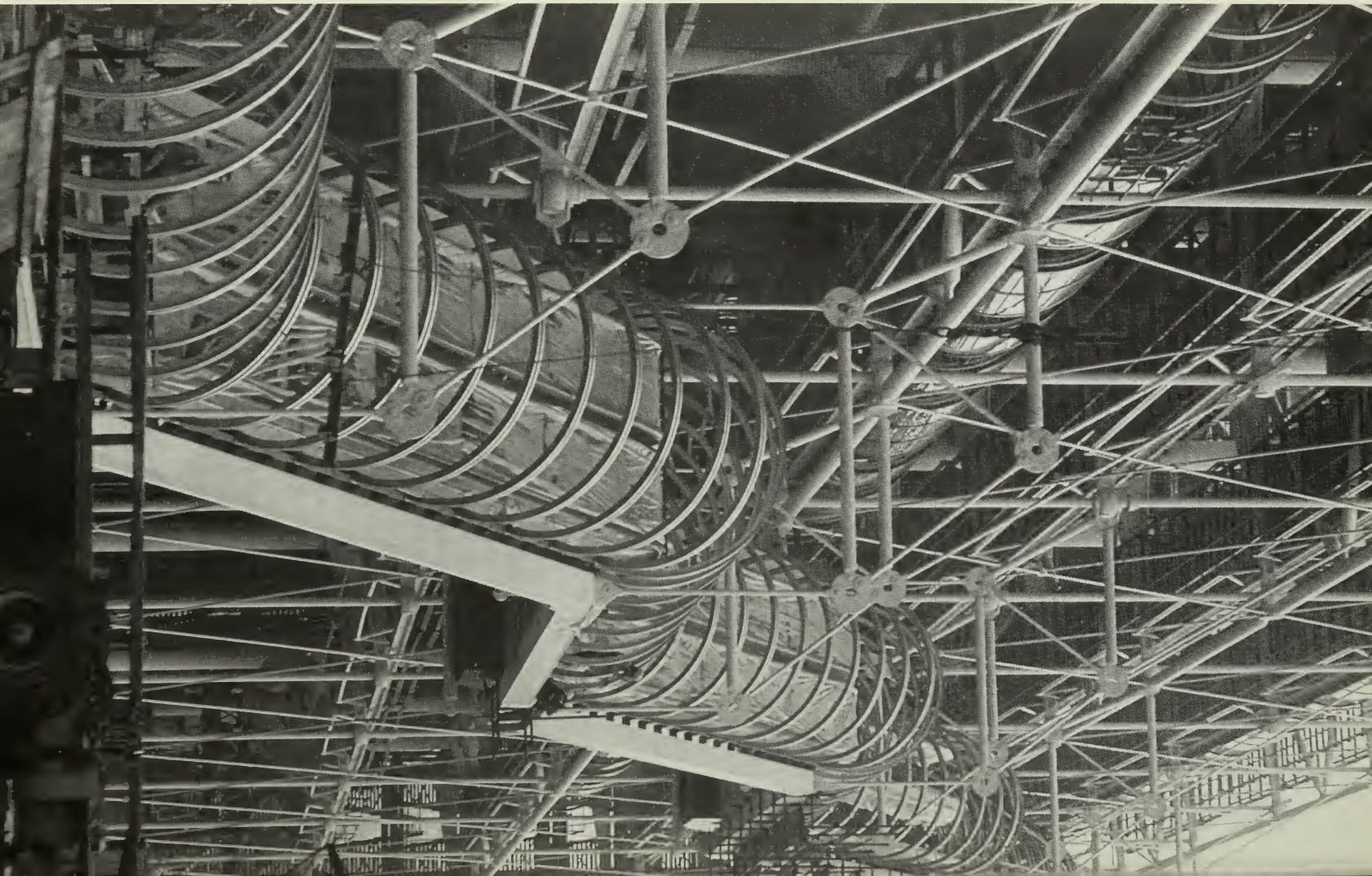
In 1972, the French instituted a national ideas competition known as PAN, an acronym for the French translation of "New Architectural Program," as a protest against the uninspired buildings that have dotted French cityscapes in recent years. The annual competitions are open to architects and to senior-year students of architecture, with each year's competition devoted to a different theme—in 1980, "the urban fringe." Winners and recipients of honorable mentions receive monetary prizes, and PAN sponsors try to "sell" the winning designs and their architects to local and regional authorities and developers—with good results: about half of the 70-odd PAN winners have been able to realize their designs on an actual site.

The Netherlands

The ratio of architects to the Dutch population, about 1:5,000, is lower than in other countries and the work seems to be better apportioned. This may account for the fact that the use of competitions is less widespread than in other places. Nevertheless, a public body, the Building Research Foundation, is looking into ways of promoting competitions. Seven national competitions were approved in 1977, more than twice as many as in recent years, and 10 were approved in the first half of 1980.

Sweden

According to Joren Berg, secretary of the competitions committee of Sweden's professional architecture society, Swedish architects have never questioned the value of competitions in achieving high-quality design.



Public clients are the principal sponsors of competitions, and their interest has varied through the years, due both to economic trends and the increasingly active role played in the design process by politicians and the public, rather than "experts." Recognizing this trend in 1973,the association changed its rules regarding the makeup of juries: now only two jurors must be architects, which means that others will have the final say on design approval. As a result of this and other steps, including clarification of competition rules and a campaign by architects among public officials, the number of competitions in Sweden has grown—with 41 such competitions approved and conducted under the association's rules between 1977 and 1979.

United Kingdom

From its Golden Age during the Victorian era—a period in which competitions produced some of Britain's most noted and noteworthy architecture—the competition went into a slump which persisted until very recently, when spokesmen for the nation's Conservative Government went public with its support for the competition idea. As a start, the national Public Property Services Agency (analogous to this country's General Services Administration) has announced competitions for work totaling about $10 million, including new accommodations for the Navy Gunnery College in Devonport, a new library for the Royal Military College of Science at Shrivenham, and administrative offices at a Norfolk prison.

Meanwhile, the Royal Institute of British Architects and other professional societies are taking a hard look at the possible reasons why competitions seem to have fallen into disfavor for such a long time. A spokesman for the RIBA concedes that local authorities have sometimes been dissatisfied with the fact that jurors were mostly architects who lack the hard-headed financial sense required when public monies are involved. He promises: *We take note of these points, and will do something about them.*

Australia

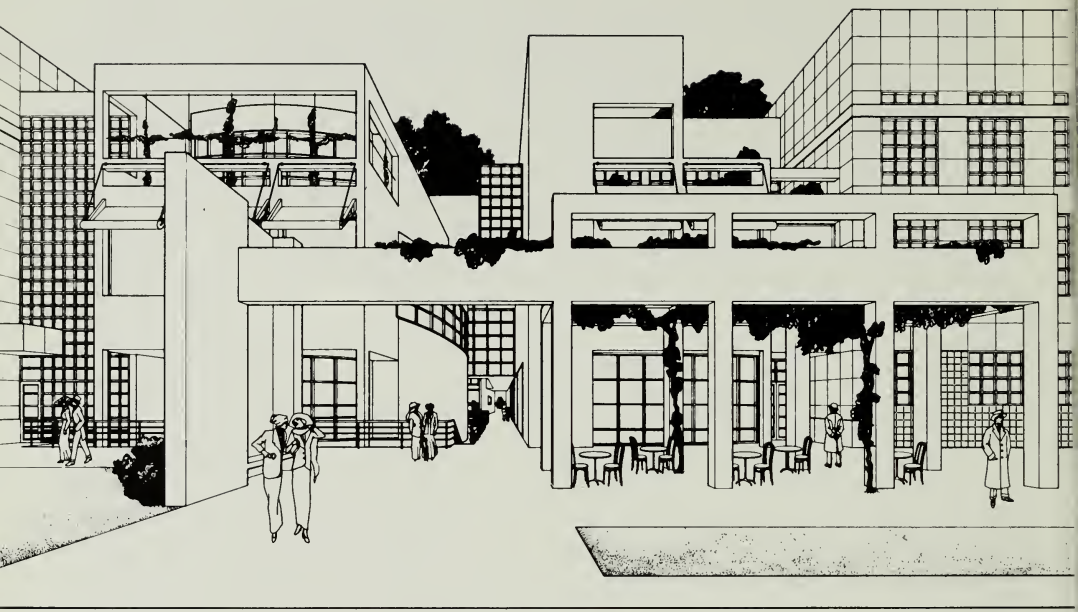
Competitions as a method of selecting design professionals are enjoying a resurgence, after the near-debacle that resulted from the much-publicized delays and cost overruns on the Sydney Opera House designed by Danish competition winner Joern Utzon. (Spectacular as it is, Utzon's design ran ahead of the then-state of construction technology—a lesson for all future competitors and juries in Australia and elsewhere.)

Proponents of the competition idea pin their hopes on the successful design for the Parliament House in Canberra, scheduled for completion in 1988, and on a number of other competitions for buildings in the capital. Many hope that competitions limited so far to Australians will be opened up to citizens of other countries—noting that the winner of the Parliament House competition is Richard G. Thorp who, although Australian born, is a partner in the New York/Philadephia firm of Mitchell/Giurgola/Thorp.

The experiences of these and other countries are detailed in the pages that follow. I hope that you will enjoy learning about them, and that they will lead you to explore further the advantages of design competitions in obtaining the best available talent for appropriate projects, public and private.

George G. Wynne

The Centre National d'Art et de Culture Georges Pompidou, Paris, is a result of the competition held in 1970. Architects Piano & Rogers.



2
Germany

In this new era of scarce physical and financial resources, local governments in the Federal Republic of Germany are increasingly seeking solutions to land use and urban development problems by reviving the traditional practice of architectural design competitions. More than 500 such competitions were conducted by cities, counties and states in Germany in 1979, about 30 percent more than in 1978. Most of the new competitions were held by small and middle-sized towns, seeking to tap the imagination and skills of a variety of architects before deciding on the final form of a public building, park or development.

The competitions range from the design of individual buildings such as churches, neighborhood centers, retirement homes, or city parks, to broader urban development projects such as urban renewal, historic preservation districts, and the rehabilitation of central city neighborhoods.[1]

German architects are strong supporters of design competitions because they make public projects available to a greater pool of applicants and provide opportunities for young or relatively unknown architects to win public contracts and recognition through good, innovative design.

Virtually all architectural competitions in Germany are governed by the 1977 *Basic Principles and Guidelines for Competitions Concerning Regional Planning, Urban Development and Building*, or "GRW 77," which were prepared jointly by the Federation of Architectural Societies, the Federal Ministry of Regional Planning, Urban Development and Building, and by most of the states as well. The state architectural societies (Architektenkammer), in which membership is required for practicing architects similar to some bar associations in the United States, claim the authority to review competitions and penalize a member who participates in a competition that is not in accordance with GRW 77.

The GRW 77 is merely an update of previous guidelines agreed upon in 1952 by the Federation of German Architects and the German Council of Cities (Bund deutscher Architekten and Deutscher Stadtetag). The only major innovation in the new guidelines is that all concerned parties were brought into the drafting process, and agreed on the final version.

The principles of architectural competitors and the basic responsibilities of sponsors and competitors are set out in the preface to GRW 77:

Competitions in the areas of regional planning, urban development and

Winning Scheme: Museum of Decorative Arts Competition
Frankfurt Am Main, W. Germany, Richard Meier & Partners

building serve to bring about good solutions, and to make partners of appropriate architects, landscape architects, interior designers, city and regional planners, and engineers in the designated task.

Competitions should promote quality of planning, building, and design of the environment through the comparison of technical competence.

The sponsor receives technically qualified support from an independent jury in selecting the solution to the designated task.

The large material and intellectual expenditures of the participants require not only careful preparation and conduct of the competition, but also—considering the number of proposals—appropriate compensation by the sponsor.

...a substantial portion of the sponsor's compensation is found in its statement of intent to give further contracts to the authors of prizewinning designs.

Clearly, architectural competitions in Germany are based on a carefully thought-out scheme of partnership and mutual responsibility, in which the architect's investment in the design is balanced by a relatively firm commitment to involve the prizewinners in the sponsor's implementation of the chosen design.

Competitions and Their Sponsors

Any private individual, organization, or public authority may sponsor an architectural competition, but the vast majority are held by cities and towns. Other major sponsors are the states, and the Catholic and Protestant churches. In 1978, about 12 competitions were conducted by the federal government; federal projects have included the Regierungsviertel, the governmental quarter between Bonn and Bad Godesberg where the officers of the federal Parliament and federal Chancellor are located, and the European Patent Office in Munich.

In theory, according to GRW 77, any person or professional organization involved in architecture or planning may compete, but in practice the state architectural societies have seen to it that virtually all competitions are restricted to practicing architects. Competitions may also be restricted to architects with offices in a specified region, state or within national boundaries. Furthermore, many competitions exclude architects not in private practice; that is, those working for housing corporations, planning firms or associations, or government.

Nothing would prevent an architect from employing planners, sociologists, artists, or engineers in the drafting of a design, but only the architect would be permitted as a competitor.

The decision to permit organizations, or "legal persons," to compete was strongly opposed by the architectural societies, and has had only slight impact. North Rhine-Westphalia, with the encouragement of the state architectural society, will soon adopt a regulation excluding organizations from competitions. The debate focuses on such concepts as "creative, intellectual, individually generated effort," or the consideration that otherwise planning or housing corporations with substantially more financial resources than the average architect might feel free to compete. In fact, employees of these firms generally may compete in their own names, so the restriction might be easily got around if it were felt desirable.

Types of Competition

The GRW established three types of competitions:

Basic and programmatic competitions—*which are limited to the explication of a project, the acquisition of basic planning information, or the generation of basic solutions;*

Conceptual competitions—*which strive for a variety of ideas for the solutions of a project;*

Implementation competitions—*which should create the planning structure within a firmly defined program and be based on concrete requirements for the realization of the project.*

In practice, almost three-fourths of the competitions concern individual buildings, including specific urban development projects such as schools, apartment buildings, or block developments. A few involve the design of parks or recreation areas, and a very few concern rehabilitation or modernization of existing buildings. This last subject, however, can be expected to become more common, as Germany's urban neighborhood revitalization programs get underway.

Thus, programmatic competitions have been virtually nonexistent, this work being carried out by the planning staffs of the government, and conceptual competitions have been quite rare. The practice is to call on the expertise of private-sector architects after a level of government already has a fairly firm idea of what it wants to build or landscape.

Architectural competitions may be used to implement, supplement, or supplant the public participation element of urban development decision-making, depending upon the stage in the planning process at which they are held.

In the normal course of urban development planning in Germany, the municipality is responsible for enacting a municipal development plan for roughly a 20-year period, a general zoning ordinance establishing broad categories of land use by means of a map, and for regulation of all construction within its boundaries, which usually includes considerable rural land. Most demolition and construction requires either a permit from the municipality, or prior adoption of a "site plan"—a municipal ordinance describing the type and extent of permissible construction and building use on an individual plot of land. The enactment of site plans is governed by the Federal Building Law of 1960, which was amended in 1976 to incorporate certain standards of public information and participation in the preparation and enactment of site plans. The architectural competition usually is conducted as part of the drafting of a site plan, thereby giving rise to potential conflicts with the public if the municipality commits itself to the winning design before the public has an opportunity to comment on the proposed project.

Competition Procedures

Architectural competitions, according to the GRW 77, may be public or anonymous, have one or two steps of decision-making, be international or restricted to architects with offices in a designated geographical area; be open or by invitation only, and be open to all persons involved in architecture or urban planning, or restricted to self-employed architects. The preponderance of the competitions in Germany, however, follow a single

Ihre Bank in Berlin...
BHI
Telebus

pattern. They are concerned with the design of an actual structure or structures—that is, the "implementation" of a plan, anonymous, and limited to self-employed architects with offices in a region or state. They also have only one stage of decision-making, award three to five prizes (which are roughly the equivalent to the competitor's personal time investment in the design), and include the commitment to employ the author or authors of the winning design further on the project, as well as designs which are purchased from other competitors.

The first step in an architectural competition is the preparation of a statement of goals, conditions, and requirements of the project and the competition. This is usually carried out by the planning staff of the sponsor, in most cases by the municipal planning office. Here, too, GRW 77 provides a detailed list of what documents and information must be made available to competitors. It includes the description of the standards, goals and criteria by which the designs will be judged. Supporting information must be provided about the project's goals, functions and program, the possibility of changes in use or expansion, intended stages of construction and use, special use requirement and arrangement of rooms, environmental and social impact, and efficiency.

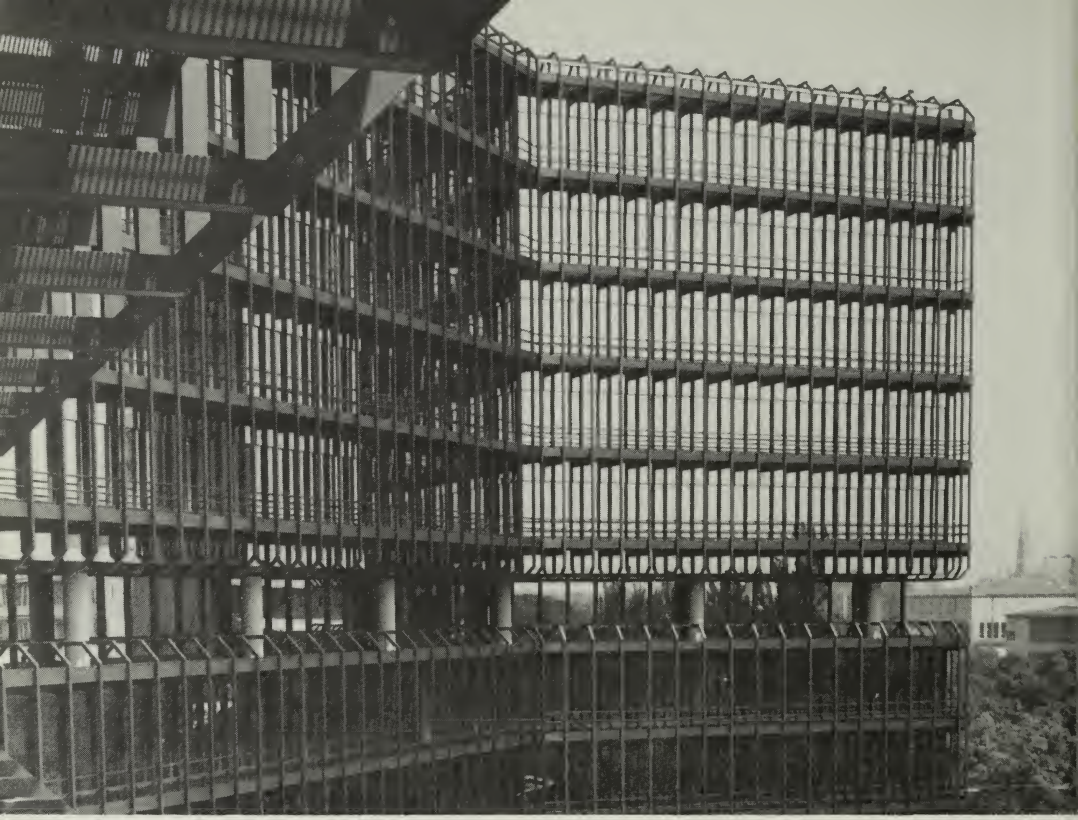
When reviewing 40 years of architectural competitions for the 100th anniversary issue of the magazine *architektur wettbewerbe*, Professor Jurgen Joedicke determined that the criteria applied in the competitions generally reflected the accepted architectural values of the times. Today, the rehabilitation and modernization of cities is gaining precedence over demolition and reconstruction in urban development policies. And, as the environmental and social impact of urban designs become more easily identifiable, the need for interdisciplinary planning is recognized. As yet, architectural competitions are still suffering from a certain lack of experience in these types of projects. No standard criteria taking these factors into account, in a manner comparable to safety or economy standards, have been agreed upon.

Preparation of the competition usually requires several months. Ideally, this is the stage during which the public should be informed of the municipality's intentions and invited to share in the deliberations, according to the requirements of the Federal Building Law. In practice, the preparation stage is considered an internal affair of government and remains fairly secret. During this stage the sponsor must determine, in considerable detail, just what it intends the project to be, and how much it should cost. Lack of precision in the project description given to the competitors may result in designs that fail to achieve the sponsor's expectations, or in subsequent conflicts with the prizewinners about the implementation of the design.

When preparations for the competition are completed, the conditions of the competition are often submitted to the state architectural society for review. In North Rhine-Westphalia, this review is undertaken by the director of the architectural society and lasts about a day.

Then the competition is announced either in technical journals, or by letter of invitation to a selected group of architects. The announcement must contain the name and address of the sponsor, a description of the competition and who is eligible, the names of the judges, their represen-

Results of City of Berlin ideas competiton for a demand-responsible mini-bus to serve the needs of the handicapped.



tatives and assistants, the due date for the designs, and the liaison office. Supporting documents are made available for a limited period of time upon payment of a refundable deposit.

Depending on the size of the project, from three to six months are allowed for preparation of the designs. During this period, the jury usually meets to establish final criteria for judgment of design quality. Questions and comments about the competition may be submitted to the sponsor within the first third of the period. All written and oral questions are answered at a colloquium to which competitors are invited. Decisions made at the colloquium are binding on the subsequent competition.

GRW 77 requires that the independent jury be composed of both technically qualified professionals and persons familiar with the conditions of the project. At least two, and preferably half, of the judges should be practicing architects. The judges are aided in their deliberations by assistants or "preliminary reviewers" (Vorprufer), who are often those employees of the sponsor who prepared the competition. Judges, assistants, and private consultants invited to advise the jury are reimbursed for their time and expense.

If the competition is to be anonymous, each design is given a number when it is received by the sponsor. Handwriting is permitted, however, and no common symbols for architectural drawings have been adopted, so that it appears questionable whether true anonymity can be assured in local or regional competitions, where judges and competitors are drawn from the same pool of architects. Still, the preservation of anonymity is not a problem under discussion in Germany at this time.

The assistants review the designs and make a report to the jury, which usually meets within six to eight weeks after the designs have been received. The prizes are usually announced about three months after submission.

A first prize should be awarded. Further prizes and their amounts are regulated by GRW 77 according to the estimated total cost of the project, but may be altered by the jury.

GRW 77 goes into considerable detail concerning the preservation of the independence of the jury and what may be considered in the selection of winning designs. For example, it states: *The judgment may not consider partial solutions that were not required. Only the conditions and requirements imposed by the sponsor may be considered. The designs must be evaluated as they stand, and not as if they were slightly improved. The prizes are to be awarded to the best overall solution.*

The jury may also recommend that certain designs, although not receiving a prize, be bought by the sponsor; normally about 15-20 percent of the prize money is reserved for this purpose. Prizes are based on the architectural fee table, again similar to fee systems recommended by American bar associations, and range from DM 9,400 to DM 200,000 (about $112,000).

The sponsor must publicly announce the results of the competition, and generally displays the winning designs for a period of weeks. Final preparations for development of a site plan based on the sponsor's choice of design then gets underway. Construction may only begin after preparation of a valid site plan, with very few exceptions.

Rights and Obligations
The designs always remain the intellectual property of the author or authors, but the materials submitted for the winning designs become the property of the sponsor. The sponsor also has the right to amend the design but should, if the amendments are major, first consult with the author. Prerequisite for the sponsor's use of the winning design is that the author be given further contracts relating to implementation. If the winning architect is not awarded a contract, the design may only be used by the sponsor upon payment of an appropriate fee. The same applies to designs that are purchased by the sponsor.

The state architectural societies try to enforce this principle that sponsors of competitions are committed to employ the authors of prizewinning designs, by requiring this to be listed as a condition of the competitions. Many practical factors still work against this; for example, political pressure to award the contract to a second-prize winner, a local architect, rather than the out-of-town first prize winner. (This is the exceptional case, but more than one "first" prize is sometimes awarded.)

Disagreement Between Competitors and Sponsors
In general, architectural competitions are considered a thorough success by architects and sponsors alike. Still, certain disharmonies among the partners can sometimes be discerned, particularly regarding the following areas:

Composition of the jury—some architects would like to see lawyers excluded; the architectural societies sometimes must push to secure participation of at least two self-employed architects on the jury.

The obligation to provide further contracts to the prizewinners.

The relationship of prize money to the scope of design responsibility—the prizes may not be sufficiently large in relation to the estimated project cost.

Standards of eligibility—the sponsors may want to open the competition to non-architects, such as urban planners or geographers.

Finally, the architectural societies would like to see the establishment of a mediation board for the resolution of conflicts concerning the conduct of a competition. The jury's selection of prize-winners may not be challenged in court. A mediation board would be a pre-judicial forum for the consideration of procedural complaints which now must be resolved either informally or in court.

A Sample Architectural Competition
The city of Reutlingen sought, in 1979, to build new buildings for the city library and the adult education center in the heart of downtown near the city hall, art center and pedestrian shopping areas. Two-thirds of the structure was to be reserved for the city library and one-third for the adult education center, but the two parts will be separated by the existing art center, a historic building that must maintain a certain spatial independence. The state monument preservation office was also concerned that the existing buildings and streetscape not be altered.

The judges included the venerable Munich professors Gerd Albers and Fred Angerer, the mayor of Reutlingen, and five specialists. Twelve

designs were submitted, four prizes awarded ranging from DM 30,000 to DM 5,000, and two further groups of authors received special notice. The competitors primarily came from southern Germany. First prize was awarded to a group of architects from Karlsruhe, second prize (DM 20,000) to a group from from Reutlingen, third prize (DM 10,000) to a group from Stuttgart, and fourth prize to a group from Munich.

The winning design was described by the jury as follows: *The design incorporates the existing urban situation by binding the areas north and south of the Spendhaus into compact, but measurably well-differentiated units. The total impression of the urban area as well as the row of traditional houses and the outline of the Spendhaus are considered good. On the other hand, the spaces dividing the Spendhaus from the new buildings have the appearance of ravines, in that they are as long as the walls of the Spendhaus.*

The divisions between the structures are well placed, but the facades rather too finely cut. The connections to the structures and the corners are thoroughly well done.

The Spendhaus street retains its existing importance. The demolition of two buildings gives rise to larger spatial connections between open areas into which the cafe has been appropriately placed.

By retaining the existing situation, access by pedestrians is achieved without difficulty. The loading zone for the library bus is in conformance with the situation.

Summary

Both architects and sponsors appear to be very well satisfied with the institution of architectural competitions as it has evolved during the past 28 years and been codified in GRW 77. Many cities are turning to architectural competitions as a source of economical yet high-quality urban design. Architects appreciate the opportunity to compete for a variety of urban design projects, both for financial reward and intellectual challenge.

[1]The practice of architectural design competitions in Europe derives from the nineteenth century—in 1882 the decision to build the Reichstag in Berlin according to the design of the *second*-prize winner caused a mild public uproar.

The Selection of the Design for the Munich Olympic Games, 1972

The 1972 Munich Olympic Games were the subject of one of the biggest architectural competitions in Germany. The design of the unique "tent roof" (Zeltdach) won the competition; it has since proved to be one of the architectural monuments of Germany, a lasting, beautiful expression of the technical capacities and imagination of modern urban design.

The architectural competition was not part of the original planning for the Games, but grew out of public and official recognition of the inadequacies of the preliminary design prepared by the Munich Building Office, which had been approved by the German National Olympic Committee, the Federal Government, the State of Bavaria, and the City of Munich. The City's design foresaw construction of a stadium, a multiple-use gymnasium and a swimming hall, under which would be placed additional rooms, restaurants, and parking. Another parking lot would be located between the television tower and a hill. Facilities for the press and a university athletic center were lacking. Construction costs were estimated at DM 550 million.

Public criticism began soon after the design was approved. Federal minister of Justice Hans-Jochen Vogel, who then was Lord Mayor of Munich, described the reasons for the organizers' change of heart: *Fault was found with [the design's] primarily functional character and lack of a convincing underlying concept. Furthermore, the design was criticized for being too favorable to automobiles; the most beautiful area, at the base of the hill, was to be transformed into a sea of cars.*[1]

The City of Munich then decided to conduct a national competition for the design of the Olympic area. According to Vogel, the arguments in favor of the competition were overwhelming: *To my mind, it was decisive that a task of this magnitude required more intensive intellectual preparation than could be provided by a city building office in a few weeks—even with the best will in the world. Their proposal was functional, economical, clearly structured—but it was not a whole, not a work of artistic design, and not equivalent to the architectural achievements of previous centuries in Munich. And, that this was the opportunity of a century, or at least of a generation, was completely clear.*[2]

The competition opened on July 1, 1967. By the July 3 deadline, 101 designs had been submitted. More than 10,000 square meters in three exhibition halls were needed to display the designs.

The 19-person jury included noted professors of architecture and urban design, and representatives of government, including Gerd Albers and Herbert Jensen, and Hans-Jochen Vogel.

The jury met twice. At its first meeting, September 4-8, 23 projects were selected for further consideration. The tent roof design was included after lively debate about its technical feasibility.

The jury's second meeting on October 11-13 brought almost violent debate. At the end, the tent roof design was adopted almost unanimously, but the famous roof was specifically excepted from the stated grounds of the jury's decision. Doubts about the technical feasibility of the design led the jury to announce in its decision to award the first prize to Munich architects Gunter Behnisch and Partners, that substitution of a different roof would be permissable and not affect what were felt to be the substantive merits of the design.

Since then, and despite costs that mounted to more than three times the original estimates of the Olympic Games organizers, the tent roof structures of the Olympic area have become one of the most important tourist sites in Munich, and a source of local identity and pride.

I am certain, Vogel writes in his memoirs, *that the tent roof will soon be counted as one of the major expressions of the human spirit, and recognized as an architectural structure of genius.*[3]

[1]Hans-Jochen Vogel, *Die Amtskette, Meine 12 Munchner Jahre*, (Munich:1972) p.119.
[2]*Ibid.*, p. 119.
[3]*Ibid.*, p. 123.

3
France

An architectural competition in 1875 produced the design for the Paris Opera, by Charles Garnier, then a complete unknown. Gradually, over the century that followed, design competitions—once a grand tradition in France—declined, with, in the opinion of many, a corresponding decline in the quality and originality of effort.

Even now, 7 percent of France's 13,000 architects are in charge of 90 percent of the nation's building design—a statistic which may help to explain why young architects are so much in favor of competitions, which they see as their only route to recognition—and commissions.

One of the reasons for this exclusivity may be the "approval" procedure adhered to by many French ministries, as well as local and regional authorities. Through this procedure, an architect can be retained only if he has been "approved," i.e., recognized for his previous work. Once so approved, he enjoys an almost-exclusive position, even though he may only put his signature to work done by his employees.

In 1973, a move to reform this procedure was set afoot by a coalition of the public, in their awakening concern for environmental quality, the architects themselves, and some innovative designers within the French Ministry of the Environment, the agency responsible for architecture in France.

The new law made competition among architects obligatory "whenever possible" (although only for public-sector projects; the private sector was not involved).

It should be noted that public buildings and facilities make up around 10 percent of all construction in France, except for housing. Subsidized (public) housing accounts for perhaps another 8 percent, for a total of 18 percent of construction that is theoretically, although not actually, subject to the legal competition requirement.

In fact, in 1977, approximately 5 percent of all construction in France was subject to design competitions. The percentage increased in 1978 and 1979, and was expected to increase further in 1980 (but more in monetary value of construction than in numbers of projects).

The "whenever possible" clause has been deleted from recent (1980) legislation, making the competition route mandatory for large-scale public projects. (Projects with professional fees of less than F 250,000, or ap-

Paris: Les Halles International Competition, one of five projects among over 600 participants. Franco Purini, Arch.

Parc du Sausset, Paris.

proximately $55,000, are exempt from the competition-requirement; architect's fees generally run between 5 and 10 percent of construction cost.)

Other regulations regarding design competitions are not very specific; for example, the stipulation concerning juries states that *if a jury is set up, architects have to be present, possibly with other professionals, without representing the majority of members of the jury....* Thus sponsors are able to use a jury or not, and if they do, to choose the type of members they want as long as there are architects among them.

Competitions may be single- or two-staged, open, restricted, or invitational. In addition to the usual "ideas" and "project" competition types, three other types occur, depending on the project at hand:

Competition on the basis of a single design document. This procedure falls somewhere between the "ideas" and "project" competition, but unlike the "ideas" competition, does require a site analysis. It is suitable for small- to medium-sized projects.

Contract competitions. In this rather rare form, all of the survivors of a preliminary selection process are issued full contracts for preparation of a complete design, ready for implementation. The winner is then selected to implement the project, but all competitors are paid fees in accordance with their contracts. Because of the expense involved, the method is reserved for very complex and important projects.

Competitions involving architects and builders. This form requires cooperation between architects and builders to achieve a balance between technical and architectural expertise. It was created in order to put an end to the "model" policy which resulted in the creation of "cookie-cutter" schools, hospitals, post offices, etc., throughout France.

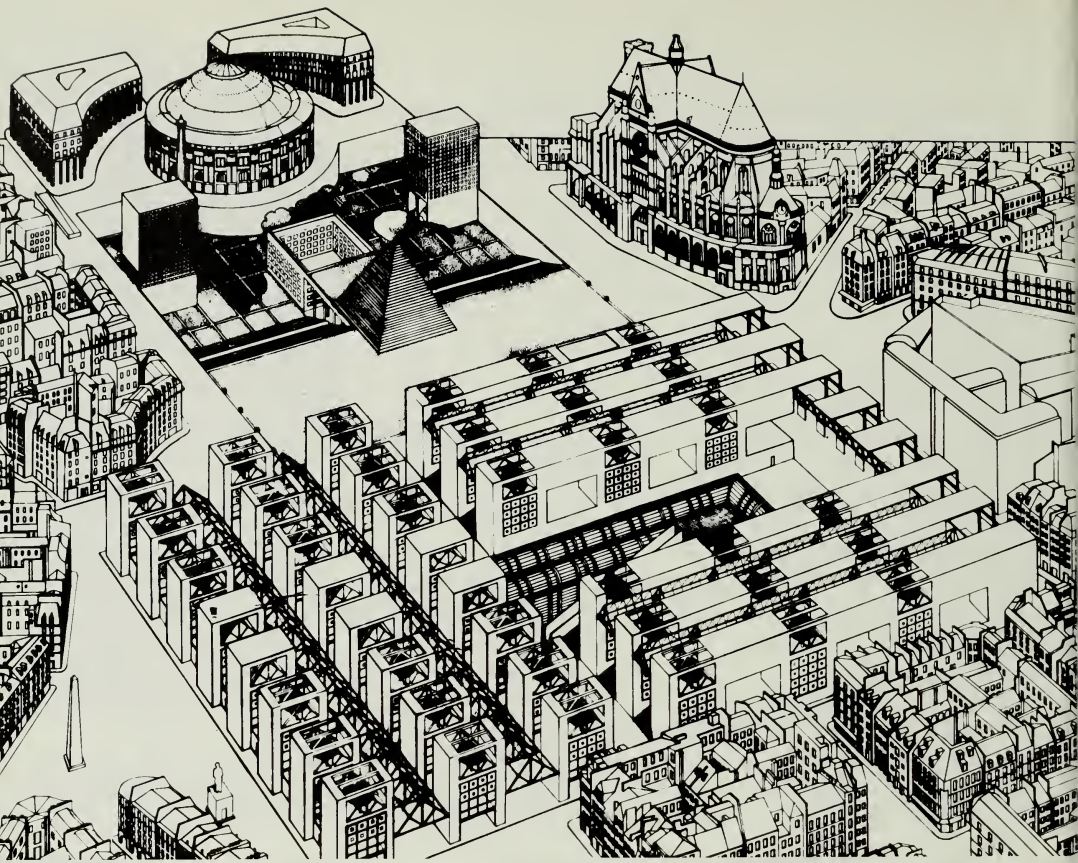
Compensation and Honoraria

In general, competitors receive at least partial compensation under certain conditions. For ideas and single-document competitions, the sponsor may announce that the number of competitors will be limited, or that only a certain number will receive prizes, no higher than the studies are worth at standard fees. For all other competitions, final-stage competitors must be paid an honorarium related to the size of the project, the amount of work involved and the expenses they incur. The entrant responsible for the top design does not receive an honorarium, but is compensated by being retained for the project.

The Reality

Though various types of competitions exist, competitors seem to treat all of them as project competitions, and to furnish a full range of documents, details, and sometimes elaborate models—even though these have not been asked for. For that reason, architects consider that even the smallest competition involves an expenditure of some F50,000, around $10,000—a high figure for small offices.

Although young architects believe that competitions do help them get work, more experienced architects and small agencies say they wind up participating in competitions "all the time" and thus lose money. Medium-sized competitions attract between 50 and 120 competitors, and since only one can win, participation becomes a costly business.



AULNAY
VILLEP

Some architects also complain that they cannot discuss the program with the sponsor or future users—and then, after selection, they are asked to change this or that aspect of the design. Sometimes they are even asked to work with the "agreed" architect of the sponsor, indicating that the competition was a mere smoke-screen.

Improvement may result from rules being developed by the State Commission for the Quality of Public Buildings, governing the organization of competitions and the development of programs. After a few years of testing and experimentation, it is expected that these rules will become compulsory for all public buildings and facilities.

PAN—An Innovative Approach

The year 1972 saw the inauguration of an ideas competition known as the New Architectural Program, or PAN, an acronym for the phrase in French. Sponsored by the National Department of Construction, PAN was a housing competition created in reaction to the "towers and bars"—the anonymous and enormous blocks of housing scattered throughout France, all alike or nearly so, and without any regard for their environments.

At the beginning, PAN was a technology-oriented ideas competition, without reference to location in a particular city or area. Significantly, professionals began to drop out of the competitions, leaving students and newly graduated architects as virtually the only participants. Eventually PAN began to stress quality more than innovation, and to center on projects designed for specific cities and even for specific sites where change appears to be imminent.

Another important change is the effort by PAN organizers to "sell" the successful competitors—although not necessarily competition-winning projects—to local authorities and developers. Sponsors are using a number of strategies to increase the visibility of the program and its winners, including mailings of brochures containing winning and runner-up designs, and presentations to groups of major developers.

That the effort is bearing fruit can be judged by the fact that by 1978, 30 of the 69 winners of the first nine national and two regional competitions had completed construction of a project, or were in the process of doing so.

Competition winners and honorable mentions receive monetary awards; however, these vary, and are not announced in advance. For example, winners in 1978 received F50,000 each and honorable mentions F30,000 each; by 1980, those figures went up to 65,000 and 40,000 respectively.

1980 also saw the inauguration of a "super-PAN," open to young architects who have already participated successfully in French housing design competitions (including PAN), but have not gotten work as a result. Sixteen winning designs have been selected, and will be promoted as PAN winners.

On the whole, PAN is considered a valuable contribution to applied architectural research, and a help to some young architects in obtaining their first assignments. Experience shows that PAN architects generally become high-quality professionals, some of whom have been responsible for outstanding designs such as the "Hauts de Formes" and "Canal de l'Ourcq," competition projects described below.

Low income housing project in Paris—the result of a PAN competition.

SOME RECENT NATIONAL COMPETITIONS

Hauts de Formes

This project, named for the Paris street in which it is located, consists of 200 housing units in six separate buildings. It was the result of a small competition among three winning PAN teams. Competitors received a very brief (one-page) program summary and information on the site, soils, etc., and were required to furnish a cost-objective along with their designs, which they had only two months to prepare.

The winning solution consists of six separate white buildings, ranging from five to 12 stories, around a small public square. There are almost 100 separate apartment designs, all very carefully oriented to the sun to insure the occupants' comfort. The project is considered a success, both by the developer and by architects from all over the world who come to see and evaluate it.

Canal de l'Ourcq

The project consisted of the rehabilitation of an old (late 18th century) but solid brick warehouse on a Paris canal into low-cost housing units. The developer (the same firm that developed Hauts de Formes) decided on rehabilitation because demolition would have been extremely costly. Four teams were invited to compete. The winning design includes 76 apartments ranging from one to four rooms, with six studios for sculptors located on the ground floor. Solar panels on the roof provide 70 percent of the hot water required. The original facades were preserved and refinished, and all metalwork was painted.

The major surprise of the project is the ambience provided by interior open spaces and small gardens that surround a quiet inner pedestrian street, flooded with sunlight. Open corridors give access from the open spaces to the apartments on both sides.

Another noteworthy fact is the extremely rapid progress of the project: two and a half years from inception of the competition to occupancy of the building.

The National Director of Construction commented recently that such conversions are only possible when walls, floors and roof, as well as the structure, of an old building are in good condition; otherwise it is difficult to guarantee construction costs and obtain financing commitments. (Projects that are PAN winners have the advantage of being eligible for financial assistance from the Department of Construction.)

Parc Sausset

This ideas competition provides a good model of what a competition should be; the regulations were clear and a good program was developed and given to competitors.

The project was the design of a 200-hectare forest park to be located between Paris and Roissy Airport. The site is currently meadowland, but the area has been increasingly encroached upon by industry and urban sprawl, and the objective of the proposed park is to provide green space and thus improve the quality of the lives of area residents.

The program was the result of two years of study by government officials,

landscape and other design professionals, biologists, environmentalists, and representatives of local associations.

Regulations required that the teams be headed by a landscape architect. Entries were judged anonymously—a rare practice in France, but one that makes for greater impartiality.

Three winners were chosen. The first-prize winner presented a design in the style of 17th-century forests. The project will be carried out under the direction of the coordinating agency, possibly with the participation of the third-prize winner. Site work is scheduled to start during the 1981-1982 winter, although of course real results will not be visible for a decade (and the forest will not be "complete" for perhaps a century).

Les Halles

The planning of some 20 acres in the heart of Paris, where the famed and beautiful pavilions of the central market (Les Halles) formerly stood, started some 20 years ago and still is not finished. Apart from the luxury shopping-center (the Forum), the Pompidou/Beaubourg Center (slightly away from the site), and underground, the huge Chatelet¢Les Halles metro and express train station, hardly anything has been built. What is worse, no unifying approach has been attempted for this historic area—indeed, the available space has been divided into areas (without any citizen participation, real competition, or democratic municipal approval) and "given" to various architects, with the inevitable result that the proposed plans, all rather mediocre, lack any unity.

In 1979, the independent "Syndicat de l'Architecture," consisting of progressive young architects, launched an international competition to prove that a unified approach was possible and could result in a coherent plan, perfectly integrated in its historic environment.

This perfectly regular competition was organized without any prizes or help from any official agency or institution. For this reason, its overwhelming success in terms of interest (1,900 inquiries and finally 600 entries) is even more significant.

In at least one of its objectives, to generate worldwide interest, it was certainly successful: the worldwide discussion it created will probably last for years to come. A third of the competitors were French, and the remainder came from all over the world, and included famous names, such as Moore, Eiseman, Venturi, Tigerman, Mazzucconi, Pesce, Pei and many more.

Its other objective, that of influencing the official plans, was not as successful. Although its organizers had invited one official of each party represented in the municipality to serve on the jury, none accepted. In that sense, the competition was a failure and a chance to give Paris the architecture it deserves was lost.

However, the exhibition, organized in early 1980 with the help of the magazine, "Architecture d'Aujourd'hui," attracted more than 50,000 visitors and thus made this competition better-known to the general public than many "official" competitions. The exhibition will be shown in Marseille, London, Florence, Berlin, Vienna, Amsterdam, and probably in the U.S.

4
Sweden

Visitors to Stockholm, the Swedish capital, are often struck by the impressive City Hall, a building of exceptional architectural beauty dramatically situated on the banks of Lake Malaren. However, it is seldom realized that Stockholm's foremost landmark was the subject of an architectural competition which took place at the beginning of the century. Many of that period's foremost architects participated, and the winner was one of Sweden's most talented names in this field: Ragnar Ostberg. The City Hall's bold contours derive from Ostberg's original design which was submitted to the competition authorities.

In fact, there is a tradition in Sweden that important official buildings are subject to architectural competitions, and architects (whose participation often involves a deep personal engagement and large sacrifices) have never questioned their value as an instrument of achievement for high architectural standards.

The number of architectural competitions has varied through the years, due partly to economic trends in the construction industry and partly to other, more general developments, such as the active role of politicians in the processing of architectural and construction matters, and changes in the overall attitude toward experts.

The public sector has always dominated architectural competitions in Sweden, the private sector usually preferring to operate without recourse to competitions.

The National Association of Swedish Architects' participation in matters relating to architectural competitions is not always appreciated, and is occasionally regarded as an improper interference in matters that do not concern it.

In 1973, the Association's competitions regulations were revised. Shortly afterwards they were approved by other professional bodies, such as those representing construction engineers, landscape architects and interior designers. In addition, the regulations have been approved by several organizations representing the construction industry employers.

As far as arrangers of competitions are concerned, the new regulations contain one very important change: the composition of juries. Now, juries need only two experts. Competition participants may be Swedish citizens or aliens holding a Swedish work permit. (There is no requirement concern-

ing architectural competence, since in fact experience proves that only competent, experienced architects win competitions.)

Unfortunately, the new regulations did not at first bring about an expansion of the Association's competition activities. In fact, many building contractors perferred to administer architectural competitions wholly on their own, without the assistance of the Association. As a result, architects often complained about poor assessments and unclear rules. The outcome of these independent competitions was not satisfactory, and the general level was far below what could have been achieved had they been carried out in accordance with the Association's regulations.

The situation was discussed by the Association's members and it was decided to provide better information to potential competition arrangers. Consequently, a handbook on architectural competitions was prepared and published in 1978. In addition, personal contact between the Association's Competitions Committee and the competition arrangers was intensified. Thereafter, there was an increase in the Association's competitions activity. The upward trend has continued to the present time. The Association has managed to create a better understanding among competition arrangers for the economic contributions which competing architects must make and consequently brought about a more realistic fee system.

How many construction projects are preceded by architectural competitions? The Association keeps statistics of competitions carried out with its participation, and the type of projects the competitions relate to (see table). However, it has no statistics on how many comparable projects are carried out without the help of competitions. It also lacks details of competitions carried out independently by building contractors. However, it is likely that competitions are not normally used in new construction. Often it is political pressure which creates a demand for new ideas and higher quality, which in turn leads to competitions. And frequently, municipal officers and civil servants pave the way for architectural competitions by calling for improved environmental conditions.

Since architectural competitions in Sweden mainly concern public buildings, it is of course politicians and their staffs who decide if and when an architectural competition will form part of the planning process. Thus, when the question of costs arises, the Association's Competitions Committee naturally turns to senior politicians and municipal officers in the district concerned.

A competition costs about two to three times the normal sketch fee for a project; therefore, competitions increase the initial cost of the "planning stage." This does not, however, mean that the "overall cost" of a project increases. On the contrary, it is often the case that more intensive efforts at the design stage lead to higher quality at lower cost.

Another method of calculating the cost of a competition is to express it as a percentage of building costs. At present, the Association regards one percent as a reasonable figure for competition costs, with prize money usually accounting for half of the competition costs.

Prize-winning entries in architectural competitions are documented in an Association publication called *Arkitekttavlingar*, "Architectural Competitions." This publication is financed by a levy of 10 percent of the prize money which the Association receives in return for its participation.

Number of architectural competitions sponsored by the Association during 1977-79

Year		Housing[1]	Univ. School	Hotel Fac.[2]	Pub. Area	Health Care[3]	Spec. proj.[4]	Town Plan[5]	Pub. buil.	Nature reserve
77	A	3			2	1	1	1		
	I	4	2	1	1					
78	A	2	1			1		2	2	1
	I	1							1	
79	A	2				1		2	1	1
	I	2			1				3	1

Key:

A: Open architectural competition.

I: Competition open only to invited participants, usually two to six selected architects/architectural firms.

1 Most often completed housing areas.

2 Hotel with conference facilities, or conference center.

3 Hospitals, pensioners' homes, etc.

4 Unusual projects such as towers, etc.

5 Mainly concerning proposals for plans for inner city areas.

5
England

Some of the greatest buildings of the Victorian era in Britain were the result of architectural competitions—world famous landmarks like the mighty Law Courts in London's Strand, the Victoria and Albert Museum, and even Nelson's Column in Trafalgar Square, which has provided a landmark for tourists and a home for the capital's pigeons ever since.

In those days, there were well over 100 competitions a year nationally, and many more locally. Over the last century or more, the level of competitions has varied considerably, with a burst after World War II, but a slump in recent years, due partly to shortage of funds in national and local government.

Local government reorganization in the early 1970s did little to encourage public bodies to spread their wings and seek innovation and architectural drama through the medium of competitions. Perhaps the authorities had other more pressing problems.

However, it is certain that attitudes towards design competition will change radically as the result of a major policy speech in Newcastle in July 1980, by Michael Heseltine, Secretary of State for the Environment. He expressed concern that fewer competitions are at present held in this country than in other Western European nations, and said categorically, *I want to help change that. I shall promote more competitions.*

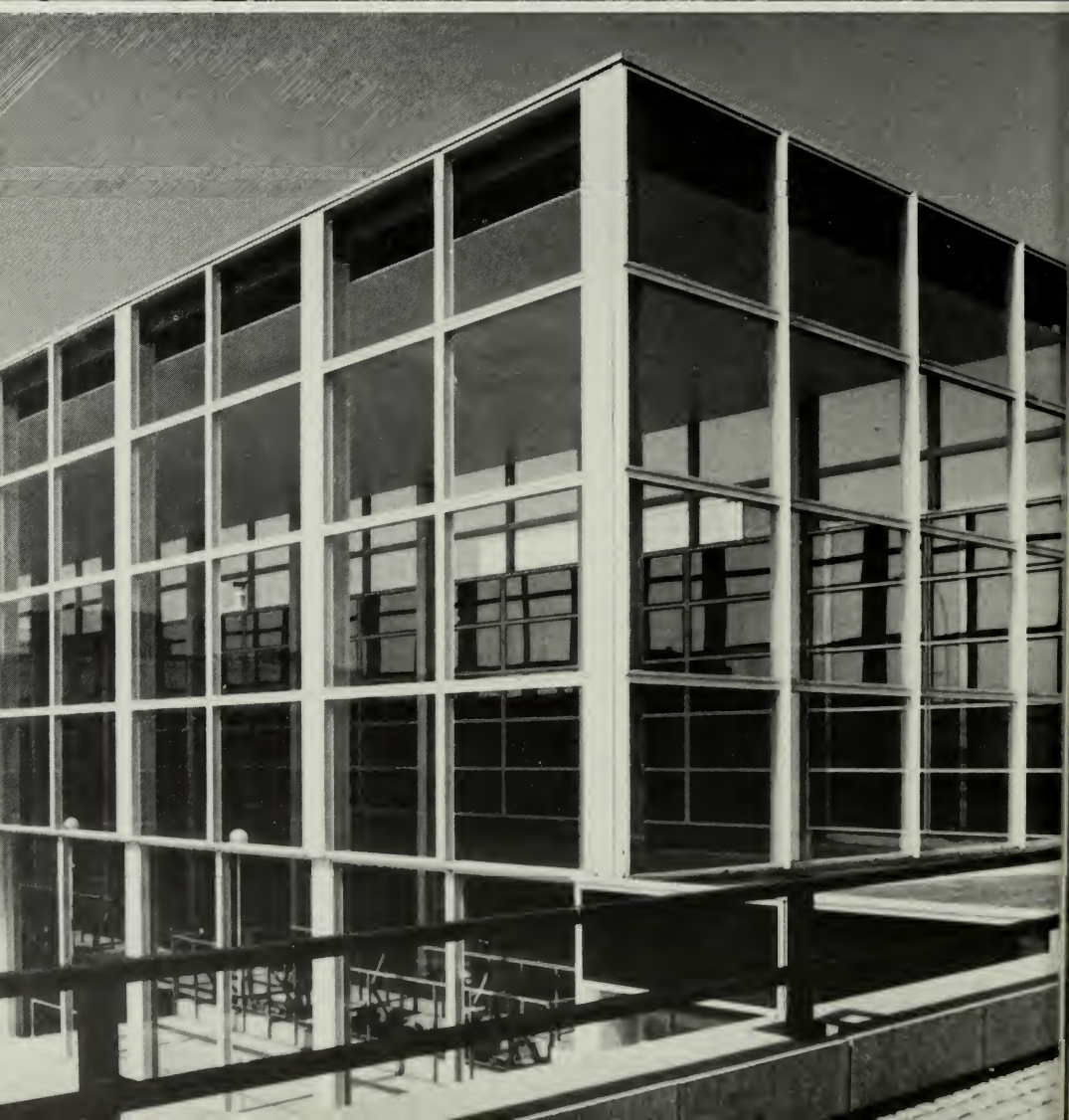
As a start, the national Property Services Agency, the body responsible for government buildings and property, is to put out to competition three projects in its program: new accommodation for the Naval Gunnery College Establishment at HMS Cambridge in Devonport, estimated to cost about £1 million; a new library for the Royal Military College of Science at Shrivenham, estimated cost £2 million, and houses for officers at a prison in Norfolk, estimated cost £1 million.

The Role of Public Authorities

There is at present no legislation or recommendation to authorities to use competitions in Britain, but Mr. Heseltine's policy speech is being seen as a fairly firm pointer from the government as to the way public authorities should be looking.

The main problem today is that local councils are expected by their communities to achieve the best financial deal. So in major development

The Skylon, winning design of a "vertical feature" for the Festival of Britain in 1951.



areas—a new shopping center, for example—they tend to enter the arena of bonanza bids, whereby they accept the lowest bid from a developer, and do not take responsibility for the resulting scheme.

Some authorities have had their fingers burned over competitions where they have ended up with schemes they did not like very much, because the judges of a competition have been mainly architects, and even though the authorities might have had their own representatives on the jury, they have bowed down to the views of the professionals.

From the developer's point of view, it is a wholly competitive market and understandably, if an authority were to question his scheme and its contents at a later date, he would answer that environmental considerations had not been requested, nor had they been accounted for in his bid—and that in any case they would have cost more money!

Funding for competitions comes from the client, another obvious reason authorities have tended to use their own "in-house" architectural departments. It is generally accepted that competition costs represent a low investment of between 0.5 percent and 2 percent of the total project value.

The Role of the RIBA and Other Professional Associations

The role of the Royal Institute of British Architects in competitions is paramount. An architect, for instance, is not allowed to enter a competition which does not follow the RIBA's own document, "Regulations for the Promotion and Conduct of Competitions." While it is mandatory that all architects be registered with the Architects Registration Council of Great Britain, virtually all are also members of the RIBA. Thus, the Institute's influence is extremely strong in terms of fees and competitive work.

At the international level, the RIBA accepts the jurisdiction of the International Union of Architects—the UIA—which has drawn up regulations for the organization of competitions among architects from different countries. This means that nearly all competitive work within the U.K. is controlled by the RIBA, either directly or through the UIA, and any member who does work on a speculative basis, or enters a competition which is not approved, could be in breach of the Code of Professional Conduct.

Another role of the Institute is to try to communicate to clients, whether local authorities or private-sector industry and commerce, the very real benefits of competitions. It is pointed out that in all other areas of big capital investment, people seek quotes and tenders and advice from various consultants prior to choosing their ultimate goal. The same should logically be the case in new building work.

The following advice is now being given by the RIBA's competitions working group: *Architectural competitions are in the public interest. They provide a means by which architects can give their planning and design skills in a quest to find the best solution to a given design problem. By permitting this exception to the rule against speculative work for no fee, the RIBA demonstrates it responsibilities to society and the environment, and its commitment to good architecture.*

A great number of building promoters are faced with the task of selecting an architect without having adequate knowledge or experience with which to make this decision. The great advantage of an architectural com-

The Pimlico housing scheme, first major post-war design competition for a large-scale housing development in London. Designed by Powell and Moya

RIBA Architecture Awards 1980.

petition is that the decision will be taken after judging a number of solutions to the particular problem posed. It need take no longer overall if selection of the architect and design is by competition rather than by any other method of appointment.

Architectural competitions are the only method of selecting an architect purely on the demonstration of his skill in solving the particular need of the client.

Choice: *Competitions give the promoter personal choice, helped by whatever professional advice is required, of the best solution from among a number of designs.*

Benefits: *In architectural competitions, the designer is selected on functional and artistic merits, and also with regard to his compliance with the budget and the running and maintenance costs.*

Confidence: *Architectural competitions give a promoter the confidence of knowing that he will find the optimum solution to a building need because the range of alternative proposals allow the final decision to be made by comparison.*

Economy: *Competitions are an excellent method for promoters to find the best solution in terms of value for money based on the assessment of experienced professionals and experts.*

How Are Competitions Organized?

The general principles are that all competitors enter on an equal basis, that anonymity is observed throughout, and that assessment is made solely on merit. Hence, up-and-coming architects have an equal chance of success against nationally- or internationally-known figures. Competition is thus a way in which younger men can make a name for themselves.

The conditions of the competition—which include the rules by which the contest is to be run, brief background information, maps and plans, and instructions for the submission of designs—are issued to all competitors, who are then given a set time limit in which to study them and clear up queries.

A document based on the questions then goes to all competitors, who then have a further set period in which to work on the designs. These are then presented for study by the assessors who may include architects, company or local or public authority chairmen, housing or public works directors.

The assessors make their award and report to the promoter. It is only then that they open a sealed envelope containing the name of the winning designer.

In a "two-stage competition," the first stage is open to any architect who wishes to compete. Six or 10 of the most promising designs are selected, and the authors of these designs asked to develop them in more detail before the assessors make their final decision. In this case, the promoter informs the second-stage competitors, who are known to him, but remain as numbers to the assessors until the final decision is made.

It is the job of the assessors to find the design which gives the best solution within the terms of the brief.

As well as "project" competitions, used when the promoter wants a design for a project he intends to build, there are a variety of purely "ideas competitions" which are intended to encourage alternative solutions.

far as prizes are concerned, an ideas competition may offer equal prizes to more than one solution, rather than a single winning prize.

Within the RIBA system there is one competition-type which is used when neither a project competition nor an ideas competition is appropriate. When a long-term plan is needed, or the promoter is not directly responsible for implementing the design, an "ideas-leading-to-a-project" competition is organized. In this case, it is understood that a winning architect will be appointed as consultant if any major part of his design is incorporated.

Meanwhile, the RIBA is at present revising its system, so that competitions can become more flexible to meet the needs of a client. Whatever the time-scale, architects will be able to provide the best solutions possible. The real value of the proposals is that instead of looking at people's past work, the client can make a decision based on the response of experts to the designer's proposed solution to the project at hand.

Current Project Examples

Although the competition system is not used as much in Britain as elsewhere in Europe at present, it was fairly active until a decade ago.

It was through a 1945 Westminster City Council competition which marked the birth of London's postwar rebuilding campaign that Philip Powell and Hidalgo Moya, then two just-qualified students, made their name. These two unknowns won against hundreds of architects: the result was the Churchill Gardens housing development in Pimlico, the building of which extended from about 1947 right through to the mid-1960s, providing nearly 2,000 flats in four phases.

The same partnership was responsible, again through competition, for a more graphic design which became to focal point of the 1951 Festival of Britain on London's South Bank—the Festival's sculptured fantasy built of aluminum, steel and light-metal sheeting. The 290-foot-high cigar-shaped structure, lit from inside, was the Skylon, originally described in the competition brief simply as the "Vertical Feature."

When it was dismantled in 1952, its 14,000 pounds of aluminum alloy and 25 tons of steel were sold to a scrap merchant. Tentative plans to transport it to the U.S. came to nothing. As recently as 1975, some parts were found in a scrapyard. But much of the metal has turned into souvenirs of what many believe was the most exciting result of any design competition in the late 1940s.

One fine example of the result of a fairly recent international competition is the London Central Mosque. The Mosque serves the Muslim community of London and provides a focus and inspiration to the half-million Muslims in Britain. The site, adjacent to Hanover Gate in Regent Park, was placed at the disposal of the community by the Crown Land Commissioners, and in 1969 an open international competition was held. Fifty-two designs from 17 countries were submitted and that by Sir Frederick Gibberd was awarded first prize. Work began on the site early in 1974 and was completed by mid-1977.

Minaret and dome of the mosque rise gracefully above the trees in the park, and the main body of the building is lower than the adjacent Nash terraces. The environmental problem was to resolve the desire of the promoters that the mosque should be a visual symbol for the Muslim com-

munity, but should not conflict with the Nash terraces.

The list of current British competition projects goes on. For example, the Crown Estate Commissioners sponsored a competition for the redevelopment of the Millbank Estates, located on the north bank of the Thames in London. Many of the houses are to be rehabilitated behind the existing 19th century facades. Others will be totally rebuilt.

Also in London, H.H. Robertson (UK) Ltd. sponsored a competition last year to develop land, at present a car-park, adjacent to the National Gallery in Trafalgar Square. The brief stated that the development was to produce an environment *which would convey the essential quality of life of Britain for visitors to the capital.* The intention could manifest itself in the form of a building to house exhibition space, restaurants, bars, shops, travel agents, a historical museum, etc. Alternatively, the design could take the form of a landscape, sculpture, or an object in landscape. There were over 100 entrants in the competition.

Recently, the Scottish Arts Council and the Inverness Architectural Association invited architects and students who were members of the Inverness Architectural Association to submit ideas for the enhancement of the amenity of the Ness Islands, in the River Ness within the town of Inverness.

Numerous local competitions are sponsored by builders and other material suppliers. In the East Midlands region of Britain, architects competed for prizes worth £1,500 to design a house for the 1980s, with the stipulation that it should be capable of satisfying the demands and expectations of a family during its period of growth from a young couple to a family of five. This competition fell into the category between a pure ideas competition (no commitment to build) and a project competition (firm commitment to build). But it committed the sponsors to engage the winner to carry out further studies of his design, or possible concepts, arising from any entry.

In the port of Bristol, the City Council last year held a two-stage competition for the design of a £3 million waterfront housing development in its Baltic Wharf area. It was a key part of a plan to bring life back to an inner-city area. The contest was restricted to architects living or working within the county of Avon, i.e., about a radius of 30 miles of the city. From first-stage entries, assessors chose eight finalists who were invited to proceed to the second, detailed stage. At the end of this second stage, the assessors selected three schemes to be recommended to the promoter, who undertook to appoint the authors of one of them as architects for the development. Prize money was allocated as follows: to the authors of the three schemes short-listed, £3,000 each; to each of the five remaining competitors, £650.

One "ideas" competition sponsored by a large supermarket chain, in cooperation with the journal *Building Design*, sought ideas for a specific British problem: car parking. Architects, artists, designers and students were asked: How do you make a car-park visually acceptable? How can it be knitted into the existing environment, especially in an urban setting? And how do you make a car-park work conveniently for customers? The contest spawned an encouraging 251 entries.

While there are specific moves under way by the RIBA, now greatly en-

couraged by new government policy, other organizations continue to take the competitions road in a variety of other urban situations.

London Transport, some of whose buildings and Underground stations are earmarked as buildings of specific architectural interest, has joined with the Arts Council to sponsor a competition to be the centerpiece of a station update program on its Central Line. In the spring of 1980, it sought artists to suggest the decorative treatment of ceilings over the escalators at Holborn station. The site covers about 1,250 square meters and will be seen by more than 34 million passengers a year—more than ten times the number who visit the National Gallery!

When the station modernization program is completed, it is intended that the escalator vaults become the focus of art patronage on the Central Line, and it is hoped that the program will serve as a model of patronage for other London Transport projects.

The competition was a two-stage affair. Five first prizes of £1,000 were offered for the first "ideas" stage, along with a number of smaller prizes. Winners will be invited to develop their ideas in more detail in the second stage, and a fee will be paid for the design adopted.

Industrial Design Competition

Competitions in the design field are promoted annually by the Design Council—like the Arts Council a government-sponsored body—which supplements its national exchequer grant by the sale of literature, design guides and books, and through the sale in a few of its own shops of items which have received its seal of approval.

Each year the council invites entries from British manufacturers of products in five categories. There are no cash prizes, but the annual awards are internationally recognized accolades, and the commercial benefits of winning an award can be considerable. Many companies report substantial sales increases after receiving an award—there were 33 in 1979 from over 400 entries—and other develop important new export markets. The Design Council allows award medallions to be reproduced at exhibitions, on advertisements, in sales literature, and even on the product itself.

The awards are part of the Design Council's effort to seek out and promote the best of British design and manufacture, and are increasingly being used as case studies for educational purposes to improve the training of young engineers. There are separate award schemes for engineering products; engineering components; medical equipment; the British motor industry; and durable and decorative consumer and contract goods.

Companies on a growing mailing-list are annually sent easy-to-complete application forms, and through publicity in trade journals and elsewhere others are free to enter. The Council is even willing to help prepare entries.

Street furniture, for example, park seats or bus shelters, would come in the last-named category above. The judging criteria are logical: all aspects of design are assessed. Products must achieve a satisfactory standard of performance and should conform to the standards of safety laid down by relevant authorities.

In the absence of such standards, the manufacturer must show that the product is safe in all aspects of its use. Materials, finishes, assemblies and structures are examined, and care is taken to insure that maintenance and

servicing requirements have been appropriately considered.

A product must be ergonomically sound and must offer good value for money. The aesthetic quality of a product will be considered and the judging panel will look for originality of concept and overall visual and tactile appeal. Similar criteria apply to other categories of award.

Judges are named on the entry forms, and are asked to declare at their first meeting whether they have an interest in any items with which they have been personally concerned; and in some instances, companies will be asked to defer their entry for one year.

Entrants are required to give a 300-word product appraisal and photographs and diagrams as appropriate. Judges are chosen from a wide field with interest in the subject—professional bodies, universities and so on—and seek reports from users of the entry and, where applicable, from specialist technical assessors or other independent authorities.

A novel form of vandal-proof tip-up seating won an award last year. And in the motor industry section, in 1980, a new form of maintenance-free hard-to-damage road bollard was an award winner. Other winners in this section have included British Rail's 125mph High Speed Train, the cab for a new British Leyland truck, and vehicle safety devices like one which eliminates the risk of a small car under-running the trailer or a large truck.

The Council allows three to four months for entries to be submitted. Results are announced in the early spring of the following year, usually to substantial publicity both nationally and in the locality in which the winning firms are situated.

Green Space Competitions

The role of parks and open spaces in an urban environment has been recognized in the form of an annual competition entitled "Britain in Bloom" for the last 16 years. The regional tourist boards of England, Scotland, Wales and Northern Ireland combine with the umbrella British Tourist Authority to run the competition, aimed at encouraging local authorities to make the best of their parks.

There are no cash awards, but winning cities and towns do gain considerable prestige from erecting signs at their boundaries to tell travelers that they are entering a winning area.

Local authorities enter the contest through the regional board, which goes on to pick out the eight best entries. These go forward to national finals, judged by eminent horticulturalists and British Tourist Authority staff. Contest winners are chosen in four categories: cities, large towns, small towns and villages.

There is no doubt that over the years the contest has raised enormously the standards of parks, particularly in industrial areas where environmental difficulties are obviously taken into account when they are compared with flower-bedecked holiday resorts on the sunny south coast. Judges are more interested in the overall use of resources at the disposal of local chief recreational officers, than in the use of expensive and exotic plants.

"Art into Landscape" is the catchy title used by the Arts Council of Great Britain, and the Scottish and Welsh Arts Councils, for the promotion of competitions to offer people from all walks of life the possibility of im-

proving their surroundings and suggesting ways in which under-used public spaces can be enlivened for the benefit of the community.

The 1980 competition was the third of this kind. Preliminary work began in the first half of 1979, when a central panel representing the three Arts Councils, the Royal Institute of British Architects, and the Landscape Institute, chose eight sites from scores offered by local councils and other bodies throughout the country.

Through trade journals, press notices, and circulars to professional bodies, art colleges and so on, first-stage entries were invited by autumn of 1979. All entries were exhibited at or near each site, and about a dozen entries from each site were chosen for further investigation. The first stage consisted of a three-page document describing ideas for development of the sites. The finalists then had the winter to expand their proposals to include three-dimensional materials and, where appropriate, costs. These were exhibited at the Serpentine Gallery in London at which winners were chosen.

Prizes for professional architects, landscape architects, engineers and students of these professions were a first prize of £550, a second prize of £275 and a third of £150. The prize money was provided by the Arts Council and by a number of sponsors which, in 1980, included a building society and some local companies with businesses in the chosen areas. Prizes in the non-professional classes were lower.

The Arts Councils, with the site owners, hope to realize one of the final-stage schemes on each of the eight sites, and have committed joint funds for the purpose. Site owners, guided by the council, will negotiate contractual terms with the authors of each commissioned scheme.

Within weeks of the closing of the 1977 competition, progress was being made on some of the winning entries. An "eyesore" roundabout in the East Hertfordshire town of Ware was landscaped. Now its plants and trees are maturing well, and provide an apt example of the motto of the 1980 contest—"Paint the Town Green."

In Middlesborough, northeast England, a dinosaur playground has been developed alongside the River Tees close to the town center, as part of a riverside walkway and recreation area.

The Greater London Council is moving onto a site in the derelict East End region of Rotherhithe to develop a garden with a theme of rope, knots and splicing, magnified to recall Gulliver's voyage from Rotherhithe to the land of the giants. It furnishes space for viewing, sitting, children's play and learning knots.

6
Australia

The near-universal acclaim for the design of a new Federal Parliament House for Canberra, chosen by competition, is thought by local architectural leaders to have given a shot in the arm to the use of design competitions for Australian construction projects.

There is some irony in that outcome: the competition to design a suitable building for Canberra's Capital Hill was originally intended for Australian architects only.

The city's chief construction authority, the National Capital Development Commission, which had all along wanted an international contest, got around that by determining that the competition was open to any architect registered in Australia, plus any who were eligible for registration and had applied for it.

In the event, the architectural nationalists were comforted by the fact that the nominated architect who put up the winning design was Australian-born Richard Thorp of Mitchell/Giurgola/Thorp, New York.

International design competitions have suffered an eclipse within Australia ever since the late Eero Saarinen persuaded his fellow-jurors, in the mid-1950s, to adopt the revolutionary design of Denmark's Joern Utzon for Sydney's Opera House.

Utzon's design is justly famous. Unfortunately, it called for a whole new order of technology for the construction of the building's sail-like roofs. The result was substantial delays in completion of the Opera House and massive cost-overruns.

In effect, the Parliament House, intended for completion by the bicentenary of European settlement, in 1988, is the first international competition conducted by Australian construction authorities since the Opera House competition. It has the virtue that, while strikingly innovative in aesthetic terms, it is well within the limits of present technology.

Altogether 961 Australian, U.S., British and Canadian architects registered for the competition, 329 of whom submitted first-stage drawings.

The Opera House experience had produced a sharp reaction on the part of the authorities. Registrants were given what was probably the most complete documentation, on the site and on requirements for first-stage designs, in the history of international architectural competitions.

Some members of the Royal Australian Institute of Architects fear that

Sydney Opera House.

if these precautions against the submission of inadequately documented designs should become the norm, many would-be competitors will be deterred from competing. Full compliance with the requirements, they say, could be excessively expensive for most architectural firms.

That the Parliament House design did go to international competition is appropriate, since the layout of Canberra itself was the result of an international competition, won by Chicagoan Walter Burley Griffen in 1913. So was the National War Memorial, a copper-domed edifice that will confront the new Parliament House (as does now the "temporary" building first occupied in 1927—from the far end of Canberra's central axis).

The Mitchell/Giurgola/Thorp design deftly eludes revival of the bitter controversy that surrounded the decision to place Parliament on Capital Hill at all—for no better purpose than the self-aggrandizement of politicians, in the view of many. The design gets around the aesthetic problems of placing a massive structure on top of a hill by largely burying it *within* the hill. By sculpting crescents out of the hill itself on four sides, to provide for a ceremonial forecourt and central hall on the northern side, with the House of Representatives and Senate respectively east and west and ministerial offices to the south, the building is designed to blend in with, rather than loom over, its environment.

Public building designs in Australia, including those of the High Court and National Gallery in Canberra, have mainly been submitted to limited, Austalian competitions. Privately financed buildings, such as the new Outback Heritage and Stockmen's Hall of Fame in Longreach, Queensland, have been similarly treated.

Supporters of international competition hope that the foreshadowed Museum of Australia and Aviation Hall of Fame, both for Canberra, will be opened to international architects, but there is little sign that the private sector is taking a similar tack.

With luck, the Parliament House will change all that.

Parliament House Competition, Canberra, Australia.
Mitchell/Giurgola/Thorpe, Architects.

7
Japan

Architectural design competitions have been responsible for a great many fine public buildings in Japan since the end of World War II.

Among the earliest and perhaps best known of these was Kenzo Tange's Hiroshima Peace Memorial. In 1948, as Japan began to recover economically, the success of this work and others inspired government agencies, both local and national, to make extensive use of design competitions. In the 1950s, the reconstruction of Tokyo offered a particularly rich field of opportunity; among the projects to benefit from this approach were the Foreign Ministry building and the Tokyo City Hall (both 1952) and the National Diet Library (1953). In the following decade, some of the finest achievements in modern Japanese architecture resulted from competitions: Hiroyuki Iwamoto's National Theater (1962), Tange's Tokyo Cathedral (1964), and Shinichi Okada's Supreme Court Building (1968), to name only a few.

In a sense, the history of the Supreme Court Building illustrates the problems that narrow the scope of public competitions in Japan. The project was sponsored by the Ministry of Construction, and was the largest undertaking ever entrusted to it. The total prize money offered was ¥25 million (about $120,000 at current exchange rates). Where competitions had typically provided two or three months between the announcement and the deadline, contestants here were allowed a full eight months in which to present their entries. The period was necessary, because of the enormously detailed specifications that were called for—in effect, the competition was closed to all but the larger firms and studios that could afford the necessary investment in time and personnel. Even so, a total of 217 designs were submitted, making this the fifth largest competition in Japan since the war.

Shinichi Okada, who submitted the winning design, worked for many years as an in-house architect with Kajima Kensetsu, the nation's largest construction company, before leaving to open his own studio. In Japan, relations with such a former employer remain very close; Okada's ties with Kajima were construed by many as an "edge" for him in the preparation of this entry. Kajima, moreover, was awarded the contract for the actual construction of the project—which further complicated the issue of what powers and responsibilities an architect is expected to have over the execu-

Tsukuba Civic Center Project Competition 1979, Tsukuba Academic Newtown, Ibaragi Prefecture, Japan. Arata Isozaki, architect.

tion of his design. As a result, there were problems in the building of the Supreme Court—including cost overruns some officials privately admit were as high as 50 percent—that dampened the government's enthusiasm for design competitions almost entirely in the 10 years since.

If the national government no longer plays a major role, local and prefectural authorities continue to sponsor design competitions on a more modest scale. Japan is fortunate, in fact, in the number of fine buildings by distinguished architects that can be found, not only in the major urban centers, but in smaller cities and towns as well: civic centers and libraries, town halls and auditoriums, conference facilities and housing complexes. With few exceptions, however, the sponsors of these projects have not made use of open competitions to elicit designs, preferring to hold an invitational competition. Of the 39 major competitions reviewed by one professional journal since the war, 21 were closed, with an average of five designs submitted. In some cases, the sponsors have sought out architects of national prominence; in others, the field is restricted to local firms. Foreign architects are virtually never involved.

Typically, the sponsor of a closed competition is the general affairs construction division of a local government, which draws up specifications for the project and determines what kinds of firms will be allowed to compete. The restrictions are meant, of course, to provide some assurance that the winner can be relied on to implement his design. Sponsors are usually concerned with the size of the firm, the number of similar projects it has to its credit already, how long it has been in business, etc. In practice, invitations also require a certain amount of political influence, which further restricts the field to bigger and better-established firms.

General guidelines for sponsors, judges and contestants have been laid down by the Joint Committee on Architectural Design Competitions, representing the three major professional associations in the field. The committee will arbitrate when a dispute arises over the conduct of a competition, but neither its regulations or its arbitration have any actual binding power.

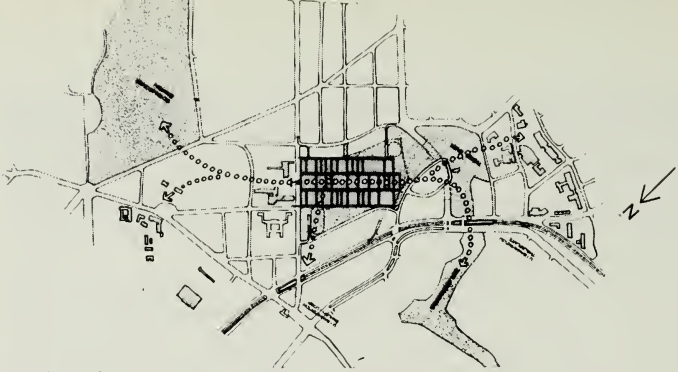
The regulations stipulate, for example, that a sponsor must choose at least three judges, the majority of whom should be practicing architects with substantial experience in the implementation of design projects. In the major competitions already cited, the juries have been composed almost exclusively of architects—particularly the elder statesmen in the field, a select few of whom serve as judges with some frequency: Hideo Kishida; Junzo Sakakura (a student of Le Corbusier, who designed the Japanese Pavilion at the Paris World's Fair in 1937); Kenji Imai; Yoshiro Taniguchi (who designed the National Museum of Modern Art in Tokyo), and others. A notable exception to this pattern was the invitational contest for the Miyazaki City Hall in 1961, where there were no architects on the jury at all. The committee strongly discouraged architects from entering this competition, but its recommendation was ignored: 10 designs were submitted, but no first prize was awarded—also specifically contrary to the committee's regulations.

Selection of a jury is particularly important in Japanese competitions, because the committee's guidelines explicitly recognize the prevailing idea here, that an architect's license in itself is not necessarily proof of his

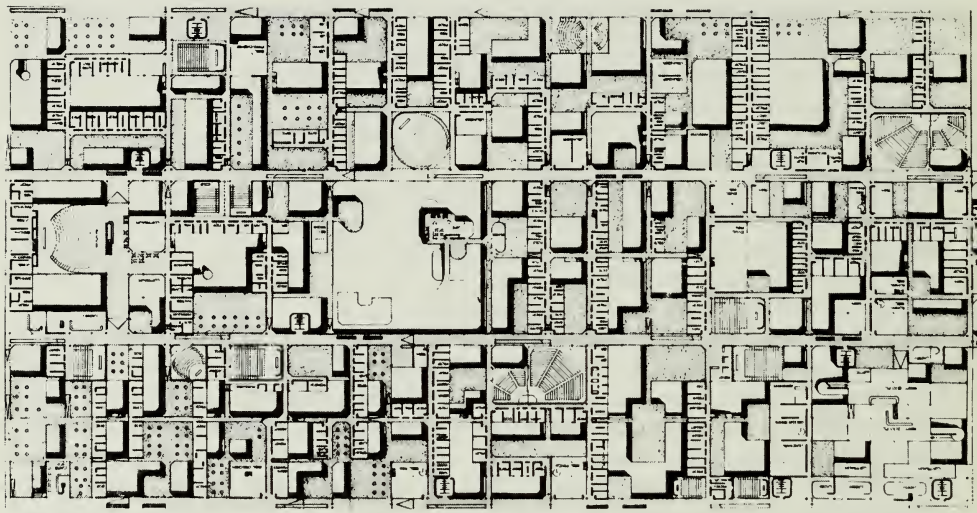
qualifications. A jury may thus award first prize to a design by a young and untried contestant, but rule that he is not sufficiently experienced to execute the project, and require him to choose an acceptable collaborator. The committee attempts as far as possible to conform to the practices of the International Union of Architects, but admits that on issues of this kind the UIA regulations may not be entirely acceptable.

The committee divides competition projects into five categories, and suggests the minimum percentages of total cost that should be allocated to the cost of design; this in turn provides a base figure for competition awards. The design costs of a $2 million library (Category III), for example, are pegged at 3.5 percent; if this project is planned as an open competition, the prize money should be at least 15 percent of that figure ($70,000 x .15 = $10,500). In actual practice, contest awards vary enormously: The Hokkaido Centennial Memorial Tower was built in 1967 at a cost of some $2 million, with prize money of $20,000; the construction of the National Theater in Tokyo in 1963 cost over five times that figure, and the prize money was only $40,000—less than half of one percent. There are still very few open competitions that a young and unknown architect can enter, and the cash incentives are seldom generous enough for a small studio to commit its time and resources. If the competition plays a significant part in the urban life of contemporary Japan, it does so at the local and prefectural level, where the innate conservatism of the sponsoring authorities can find expression in the invitational competition.

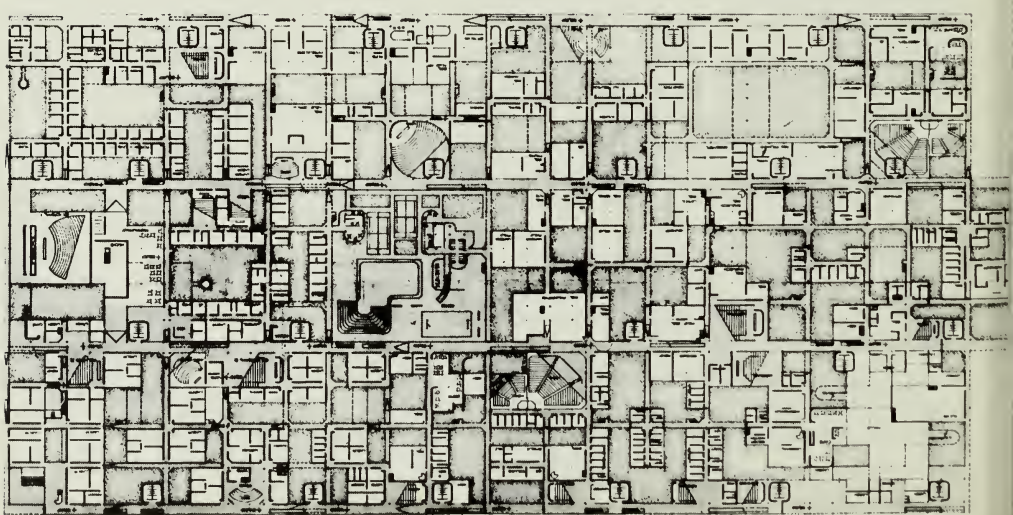
The winning design was submitted by Takeo Sato and Associates and the building was completed in 16 months. Construction was supervised by the Municipal Construction Bureau, which made available to the architects their considerable data on the effects of climatic conditions on building materials. (Niigata is subject to salt winds and cold, wet winters.) The Niigata City Hall as Sato designed it is a 9-story main building that houses the administration, linked by a corridor to the 3-story assembly building; there is an enclosed courtyard, with a reflecting pool and a sculpture of "The Family" by Takeo Yamanouchi. The work is well-reviewed in professional circles, and is considered a successful case of coordinated effort by the designers, contractors, technical consultants and the local government as a client.



SITE PLAN



SECOND LEVEL



GROUND LEVEL

8
On Behalf of Competitions

Design competitions may be used in architecture, landscape architecture, and city planning. As a method of selection they are as old as design itself, because the basic nature of design is competitive. In any building project there is, first of all, competition for the opportunity to build, or to landscape or to plan. There is, further, competition for the money to build, competition in selecting building materials, and competition to occupy the spaces created. New buildings compete with old ones, both for their interior spaces and for their exterior sites. Competition is the essence of building.

Design competitions are a method of procuring a basic design concept in response to a need for building while, simultaneously, choosing a designer. As such, design competitions take their place alongside all those other competitive elements that constitute the complex—and always competitive—world of building. The same holds for landscape design and urban design.

Unfortunately, despite a venerable history, design competitions do not occupy a place of great respect in American practice. Mention competitions and, as quickly, someone will bring up the Sydney Opera House or the Franklin Delano Roosevelt Memorial—both regarded too hastily as examples of competition failures.

As it happens, the Sydney Opera House, once built, became a much-loved edifice, as much the symbol of Sydney as the Eiffel Tower is of Paris. The faults in its creation were faults not so much of the competition system, but of errors in the conception and management of its entire building process. They would have probably occurred anyway, even without a competition. As for the FDR Memorial, two commissioned designs have been produced since the competition. Neither, alas, is any more likely to be approved and built than the competition winner. The fault, in both cases, was not competitions, but the larger context, or process, in which all building necessarily occurs. Design competitions must work within that context and its restraints. They can neither overcome nor correct them.

But given a good building process—the whole process—and given a sound design competition procedure, great designs have been and can be created. Their roster includes the U.S. Capitol, the White House, and the Washington

Berlin Free University—1963 competition, first prize awarded to the design of Candilis, Josic, Woods and Schiedhelm.

Monument. It includes the Chicago Tribune Tower, the Jefferson Memorial Arch in St. Louis, and many a state Capitol, among them those of Nebraska and Hawaii. The English Houses of Parliament, the Stockholm City Hall, the New York Public Library, New York's Central Park, the Campus of Washington University in St. Louis, the Birmingham-Jefferson Civic Center in Alabama, the Boston City Hall, the Toronto City Hall, the University Art Gallery in Berkeley, the Hiroshima Memorial to the victims of the atomic bomb, the Holocaust Memorial in Jerusalem, the Spanish Steps in Rome, the plan of Canberra in Australia, the Monument to the Deported in Paris—and many, many more swell the roster. It would be as difficult to compile a complete list of great competition designs as it would to compile a list of great designs however procured. For the two are the result of the whole and testing real world of competition in which building must occur.

One is tempted to interject that many a commissioned building has turned out badly or at least, disappointingly—and that the reasons are again reflective of difficulties inherent in the building process as a whole. Cases in point are the Rayburn House Office Building and the Kennedy Memorial Center for the Performing Arts, both in Washington; both plagued by severe cost overruns; both reflecting less than the height of American design capability.

The difference between competitive and commissioned design is that in competitions, the conceptual design process is especially highlighted, formalized into a highly rigorous procedure. The question that follows must be, why? What is gained, through what effort, and at what risks?

In pursuing the questions that ensue, six considerations come quickly to mind. The first is one of "cost." Do competitions cost more, and if they do, is the additional cost justified? The cost question is easily answered. Yes, competitions do cost more. But past and recent experience reveal that the additional cost is less than one-half percent of the entire project cost. It is, therefore, insignificant, since building project costs cannot be estimated with an accuracy of less than 10 to 20 percent, at best. Furthermore, the additional cost may prove to be a wise investment if, as is likely, a superior design, in terms of both initial and operating costs, is produced.

"Time" is also a consideration. A competition does add to the time required to produce a building. A competition can be mounted and completed in less than six months, readily in six to nine, and reliably in less than 12. The time factor is a matter of good project planning. Furthermore, it can be a good investment—for instance, in gaining public acceptance (a time factor given too little thought in public and, indeed, private work which is subject to public approval). Time is a factor, but it can be incorporated into an overall schedule, especially in public work.

It should be added that a normal occurrence in many building projects is to have a long gestation period during which the idea of building is arrived at; a decision to build is finally made; and then all deliberate speed is attempted in getting a design. That sequence is a prelude to many a bad building design. There is time to hold a competition, if it is planned ahead. And that requires that the idea of holding competition generally be in the public mind.

A third consideration is the role of the "client-designer" dialogue.

Detractors of competitions claim that competitions prevent, even preclude, exchanges of views between the two parties. This is a serious distortion of facts. The competition process elevates the dialogue, enlarges it, and gives it constructive discipline. It does this by requiring the sponsor to be articulate and complete in producing a statement of needs, a "design program," with which all members of the sponsor group have to concur at the start. (That is an often-overlooked step in commissioned work.) The dialogue is enlarged through the participation of many conceptual design ideas—the product of the competition. These designs are examined with precision by an expert and independent jury of assessors—if the proper procedure is used. The traditional "client-designer" dialogue is not precluded at all. On the contrary, when it does begin—after a design and designer are selected—it begins at a far higher and more ample level.

A fourth consideration is that the "unknown" or "inexperienced designer" might be selected, a serious consideration to sponsors. But a long history of competition furnishes an answer. That is to use what the Scandinavians term "the Big Brother system"—to couple the young or inexperienced designer with an experienced and able firm. The fact is, though, that a designer who had the ability to win a competition may likely have ability that simply has not been recognized. Furthermore, it is also a fact that large and experienced firms may not have the talent in their staffs that they appear to have; that they will hire staff when a new commission is obtained, and discharge it when the work is finished. The design professions are very much "journeyman" professions, hiring and firing, and drawing on the same store of talent available to a sponsor by a different and, possibly, more instructive route. It is also a given in the practice of design consultants that a special team is assembled for each project, such as a team of designers, architectural technicians, engineers, or construction experts. A competition does not preclude that. On the contrary, it may do better what is done anyway.

Sponsors must also address the question of assigning the choice of a design, and designer, to a selection or evaluation jury—a fifth consideration. Put another way, the question is one of transferring or even surrendering authority. But closer examination reveals that this is not quite the situation. A client or sponsor who goes to the trouble of mounting a competition, if he does it properly, establishes a whole and constructive discipline to the entire conceptual building process. If a full and detailed program is established, if the competition is well managed, and if a first-quality jury is used, then the process is less one of transfer than it is one of enlargement. In fact, a good professional advisor and a good jury are added resources in design conception; they sort out, examine, consider, and finally recommend a design that best answers the sponsor's needs. And they can do this with far greater depth of experience as well as breadth of view than a sponsor-client. Admittedly, it is not an easy thing for a client to do. But clients should remember that a commissioned architect will press hard for his preferred solution, possibly to the neglect or detriment of other design possibilities, and in an atmosphere less searching and disciplined than that of a good competition. A good professional advisor and a good jury are a client's "friends in court," a collective mind that seeks the best from an array of possibilities. Again, the question is less

one of surrendering responsibilities than of enlarging a range of responsive design possibilities.

A sixth consideration is the suitability of competitions for very complex buildings. Can competitions be done for them? Experience furnishes the answer—yes. The recently completed competition for the Australian House of Parliament is a good example, as is the recent competition for the Intelsat Headquarters in Washington, D.C. Competitions are suitable for all types of buildings, at all levels of complexity.

All of these considerations—arguments, if you will—have been extracted from a long and wide competition experience. Indeed, these considerations and the detailed particulars of proper competition procedure can be found in a careful examination of competition experience in the United States. Unfortunately, there have been too many poorly conceived and poorly managed competitions in the United States. That is the source of the criticism of them here. It is the source of the uneven regard which designers feel toward competitions. They, more than any other group, bear the heaviest burdens of competitions. Indeed, it should be said that designers pay the largest share of the cost of competitions, measured by the time and effort they contribute.

To see a clearer picture we have the benefit of the experience and habits of others, those other countries that use (and sometimes misuse) competitions. But it is those who use them wisely, well, and often, who have the most to tell us, and to whom we should turn for lessons. We should look most closely at Finland, Denmark, Sweden, West Germany, Switzerland, Australia, Italy and Israel. And we should also look, at the same time, to Holland, England, Japan and a number of eastern and South American countries. In doing so, we would see the following lessons, applicable to our own circumstance.

The first and outstanding lesson is to use competitions as a normal method—not once in a while; not reserved for the infrequent and spectacular design opportunities; but frequently and for all sorts of projects. The simple and irrefutable evidence is that those countries that use the competition method as a normal procedure have a very high general level of environmental design. Competitions are a part of a healthy and well-construed overall building process, as well as a healthy environmental management process.

The competition method should be taken seriously—and competitions used honestly and conscientiously, for real projects. Competitions should not be used to promote projects that are of dubious likelihood. Nor should they be used to try to resolve other difficult problems in a building process, like public decision or the popularity of a project idea. Competitions can only serve if all of the complex and often difficult questions have been addressed. Competitions can show what can be done if all of the ingredients in the whole building process are put in order. It cannot put them in order. To use an analogy in sports, the Olympic competitions can show what the athletes of various countries can do *as athletes*, when they compete under fair and honored rules of procedure. The athletes' performances cannot correct the ills or faults in those procedures. It can only show quality results under right procedure. Competitions make quality possible as long as the procedures are correct and supportive. (Guidelines

for rules and procedures to insure a successful competition are appended.)

Another lesson concerns public enlightenment, and should be of special concern to public officials. A good system of competitions, particularly for "everyday design opportunities," will elevate the public's expectation of design in general. It will increase the public's willingness to support public work, and foster confidence in the public domain. Citizens who are confident in their government are better citizens. In a democracy, however, that confidence has to be earned, constantly.

Competitions should be as open as possible to all designers. The more who can participate, the better. There is no more proven way for a society to find its talent than through fair, open, public competition. This is true in business, sports, the performing arts—in all areas of life. In design, the competition system is the method for finding talent—and ideas. A winner or runner-up in a competition is a vital resource, to be identified as early as possible, and then to be used. The future of our society depends on it. Here, it might be pointed out that the nature or personality of designers is not that lends itself particularly well to the marketplace. Great designers are seldom great businessmen, even less great salesmen. Yet that skill is an essential in our present system. Design competitions are a far healthier and more telling alternative way of finding great talent.

A successful competition requires a very good program. The ingredients of a good program are the competition rules, identification of a professional advisor, identification of jurors, all needed design data, schedule, prizes, and announcement of results.

Likewise, a successful competition requires good management overall, which in turn requires the attention of an expert professional advisor. The qualifications of a professional advisor are, first, that he or she be an experienced and practicing professional designer and, second, that he or she be fully supportive of the competition method and familiar with it. Any good professional designer should be able to be a good professional advisor, since it requires knowing design, knowing how to work with clients, and knowing how and where to obtain technical data on the detailed aspects of competitions.

Another necessity is a highly qualified jury of assessors. Jurors should be highly capable professionals in whom the client and the design professions can place full confidence. Jurors should not be known for any particular avenue of design preference or expression, as that may tend to misdirect the contending designers. Nor should they be people of dominant personalities, but rather people who can exchange and debate views in a constructive manner. Clients should remember that highly esteemed designers, as jurors, will attract the most conscientious competitors, and will inspire those competitors to do their best work. Professional jurors are essential. Only they can judge, simultaneously, the merits of a design as design, practicality, client needs, cost probabilities, the range of possibilities, the meaning of the language of design (i.e. drawing) and, thus, the total merit of a design.

Although it has become a popular notion to deride professional jurors, professional expertise is essential in complex matters of judgment. It is not infallible, but it is far less fallible than nonprofessional judgment in matters where profound knowledge is required. This brings up the matter of

responsibility to the public being served.

It is also a current notion that direct "public participation" in the design process will assure the most responsible design results. One hopes that this will soon be recognized as a bad idea whose time has passed. Public interests, in a democracy, are served through responsible public officials whose view must serve all interests, including those whose interests cannot be presented directly. Direct public participation can be helpful in review and suggestion of program, of scrutiny over procedure, but not in actual selection. It is simply a fallacy to expect it. Too much expertise is needed to evaluate a design as it is presented in illustration form. Direct public participation is a guise of responsibility, not its reality. Public participation should occur at all stages, but only in an advisory manner, as commentary and suggestion, not direction.

The best competitions should be for real projects. Complex projects can be run in two stages, the first stage open to all. "Ideas" competitions should be avoided as self-serving and somewhat exploitative. The test of a design lies in its use.

An obvious lesson is that the winning designer should be retained to realize the design. That is a normal rule of design competitions. It will attract the most conscientious designers and induce them to be fully attentive to all aspects of their concepts.

All designs should be examined for compliance with the program prior to review by the jury. This examination will determine whether all designs satisfy all requirements from a technical standpoint. Severe breach of rules may disqualify a design. Such a procedure safeguards a sponsor's interests, saves the jury time, and exercises a useful discipline on competitions.

Scrupulous honesty is an absolute necessity. An ancient rule of competitions is anonymity of competitors, for obvious reasons. That rule is the most prominent expression of the need for total honesty and integrity in the competition process, specifically in selection.

There should be public presentation of the winning design. This should include publication of the jury's report, a public display and discussion, issuance of formal results to competitors, public media information and, very useful, a publication on the competition. Records should be kept on the entire procedure, and given to a good archive, local if possible.

Many years ago a then-young architect wrote the following: *In the office, days lagged on in gray monotony, from time to time relieved by the frequent competitions, sometimes resulting in a prize, though usually not, or by the week-ends which afforded opportunities for architectural studies in various parts of my own country...but I was still kept waiting for the great chance....* The "great chance" was the competition for the design of the Stockholm City Hall, held in 1902, one of Scandinavian architecture's landmarks. Its author was Ragnar Ostburg, who went on to receive the Gold Medal of the American Institute of Architects—one of architecture's highest honors.

Other talents, in architecture, landscape architecture and planning, are also waiting for their great chance. That chance will be given by a dedicated public official. But the greatest benefit will be to the public being served. It will be a benefit, indeed, and one that graces a community for many generations.

Appendix

Competition Rules

The following material is based on the circular of information supplied to the entrants in an actual competition, managed according to the suggestions contained in this book. While a certain amount of latitude is possible, within the specific regulations imposed by governmental and professional organizations in various countries, the following is intended to serve as a guide to the kind of information that should be offered and requested.

Not all of the information need be included in the first announcement of the competition, which generally solicits expressions of interest from qualified competitors. When those epxressions of interest are received, would-be competitors can be furnished more detailed information—for example, a detailed program statement, rather than the summary statement included in the first announcement.

1. Eligibility

Rules should indicate any limitations on eligibility, such as nationality, residence in a particular area or region, age, academic and/or professional credentials, as well as any specific exclusions—such as employment by the competition sponsors, or successful participation in previous competitions held by the same sponsor, for example.

2. Registration

This section should discuss all applicable registration requirements, including official registration forms and information required; registration fees if any; proofs of eligibility, if required, and registration deadline. Registrants should stipulate that they have read the regulations governing the competition, and agree to abide by them.

3. Jury

Jurors should be identified by name, professional discipline, and geogrphic location.

4. Professional Advisor

The professional advisor for the competition should likewise be identified by name, professional discipline, and geographic location. If desired, any additional credentials, such as the profressional advisor's previous competition experience, may be included.

5. Rules Regarding Communications

This section concerns regulations dealing with communication between competitors and sponsors of the competition. Typically, it might specify that:
—allcommunications and inquiries be submitted in writing;
—that all such communications be addressed to the professional advisor;
—that only communicators received by a specified date can be answered.
(Since many competitors may have similar questions, it is helpful if the schedule allows time for a compilation of questions and answers to be prepared and sent to registerd competitors—this assures that all entrants have as much information as possible about the proposed projects, and that all "start even" in terms of judging criteria.)

6. Schedule

This item should specify all key competition dates, including:
—due date for receipt of entry forms (and registration fees, if any);
—date when complete program data will be mailed to all registered entrants;
—date by which questions must be received;
—deadline for receipt of entries;
—date when jury will convene; and
—date on which winners(s) will be announced.

7. Anonymity

This item spells out those requirements that guarantee the anonymity of entries, such as:
—the requirement that all entries be unsigned, and without identifying marks, symbols, or logos

—specific requirements dealing with the format for submittal—size and type of binders, concealed identification, etc.

8. Publication Rights and Announcement of Results
This section deals with the sponsor's right to publish, display, reproduce or otherwise publicize all design submissions.

9. Ownership and Use of Designs
This item should spell out the rights reserved by the competition sponsor to retain ownership and the right to use any and all winning designs. It should also deal with whether or not design submissions will be returned, and with sepcifics concerning the sponsor's right to incorporate features of a non-winning design into the project, and the rights of the non-winner to compensation in such a case.

10. Rights of the Winning Designer(s)
This section should make clear:
—whether the sponsor is committed to retain the winning designer for the design of an actual project (see "ideas" vs. "project" competitions in the introductory chapter); and also
—how the winners will be compensated if an actual project does not result from the competition.
(Occasionally, a sponsor may honor a commitment to retain the winning designer or team, by may reject the winner's *design*, in whole or in part. If this is a possibility, the rules should spell out how winners will be compensated for the time and effort required to develop an alternative design.)

This section should also cover the eventuality that the winning designer may lack the necessary technical ability and/or experience to realize the design. In such a case, the rules could specify that:
—the winner be required to associate with other qualified design professionals, as determined by the sponsor to be necessary to see the design through to satisfactory completion, or that
—the sponsor has the right to retain such professional and technical expertise as necessary (with the winning competitor given an opportunity to review and comment on the development of his/her/their design).

11. Disqualification
Generally a simple statement that if any competitor breaks the rules of the competition, or fails to comply with its requirements, he or she will be disqualified and his or her submittal withdrawn from consideration.

Photographic Credits

Page 6-10: Atelier Sigrid Neubert.

Page 12: Friedrich von Grundherr, FBA Munich.

Page 16: Behnisch & Partner, Christian Kandzia.

Page 18: Parc Sausset: A. Dumage.

Page 20: Maison Haute.

Page 22: F. Loiseau.

Page 26: Swedish Information Service.

Page 30: Millar & Harris.

Page 32: Top: John Donat Photography.

Page 36: David Atkins.

Page 42: Below: Australian Information Service, Alex Ozolins.

Page 44: Humphrey Sutton, N.Y.

The Council for International Urban Liaison (CIUL) was formed in 1976 by the principal local government associations of the U.S. and Canada to promote the international exchange of practical experience in dealing with common urban problems. The Council published periodicals and case studies to keep urban policy makers and practitioners abreast of trends and innovations abroad that can help American communities improve the quality of urban life and the effectiveness of local government service delivery. **Urban Innovation Abroad** (monthly) and **Urban Transportation Abroad** (quarterly) are the vehicles of this effort available as a service package at $36 annually. A separate periodical, **The Urban Edge**, is supported by the World Bank as an appropriate technology clearinghouse for professionals with urban concerns in developing nations. Other activities include the organization of workshops, seminars and study trips to exchange experience on issues of priority concern to local government associations in North America. Policy direction is provided the Council by its constituent local government associations whose executive directors comprise its Board of Trustees. Financial support comes from foundations, government contracts and service fees. The Council for International Urban Liaison is a non-profit, tax-exempt institution.
For additional information contact: The Council for International Urban Liaison, 818 18th Street, N.W., Washington, D.C. 20006. Telephone: (202)223-1434. John Garvey, Jr., President. George G. Wynne, Director of Communications.

The Institute for Environmental Action is a non-profit organization formed in 1973 in New York City by an international group of urban strategists and environmental activists committed to improving the quality of the built environment. The Institute provides *Direct Assistance in Urban Problem-Solving* and does *Research and Communication* on various urban and environmental issues. Extensive on-site investigation and appraisal of planning, design, development and management issues have been translated into books, reports, exhibits and films. These materials are aimed at promoting an exchange of information on urban environmental improvements among American cities, and between the U.S. and Europe. Among the Institute's current publications are the **Learning from the USA** series of handbooks on urban improvements in selected American cities, available through a $24 subscription for four volumes. Through **Metropolis**, its offshoot division, the Institute also provides architectural and urban design services to municipalities, community organizations and private developers in the United States, Europe and Latin America.
For additional information contact: The Institute for Environmental Action, 530 West 25th Street, New York, N.Y. 10001. Telephone: (212)620-9773. Roberto Brambilla and Gianni Longo, Directors.

Produced by the Council
for International Urban
Liaison
in cooperation with
the Institute for
Environmental Action
sponsored by
the German Marshall Fund
of the United States

ISBN: 0-87855-893-4